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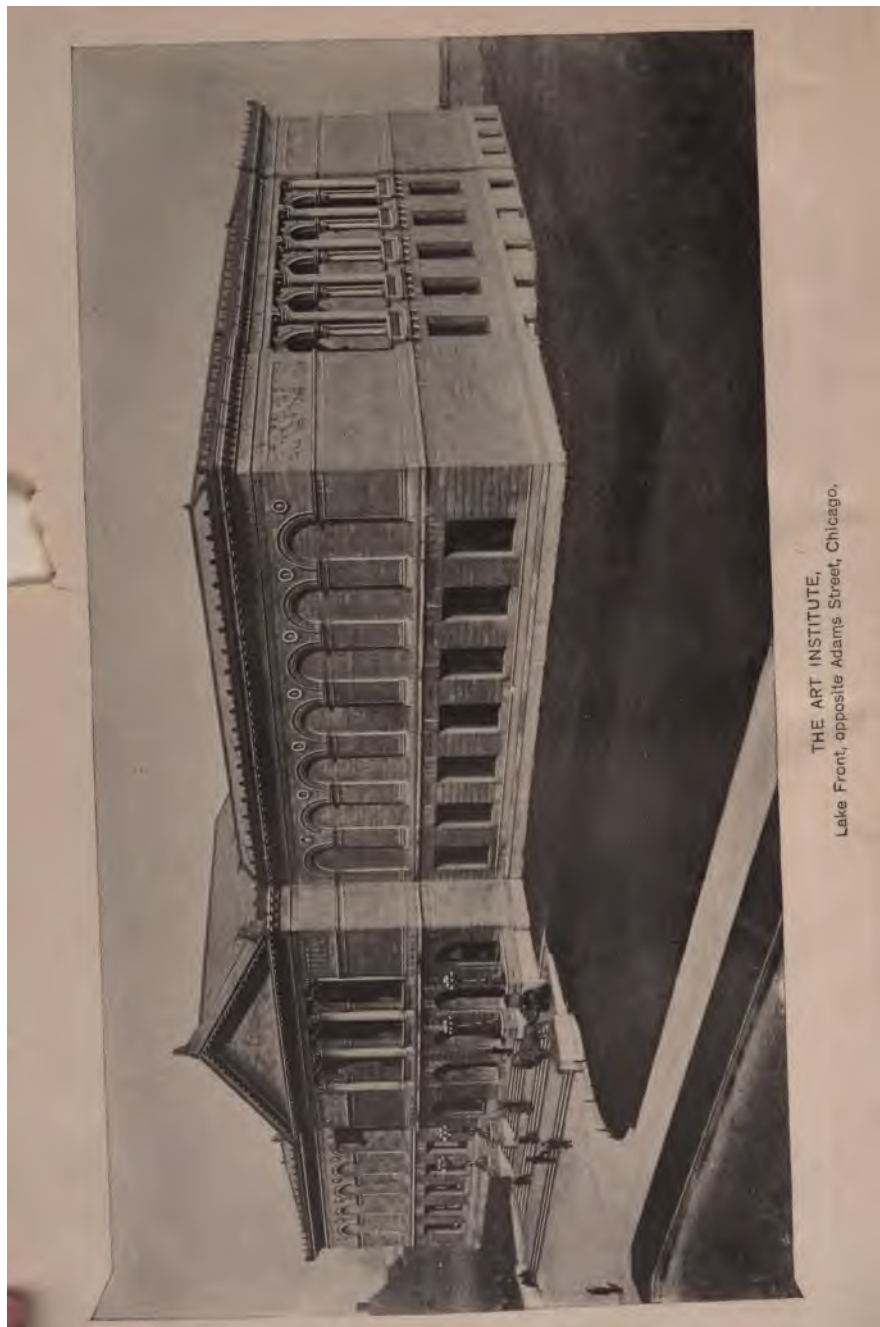
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THE ART INSTITUTE

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② CATALOG

OF

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PART I

SCULPTURE AND

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Part II will include the follow  
Textile Fabrics, Embroideries,  
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Exhibits not classified.

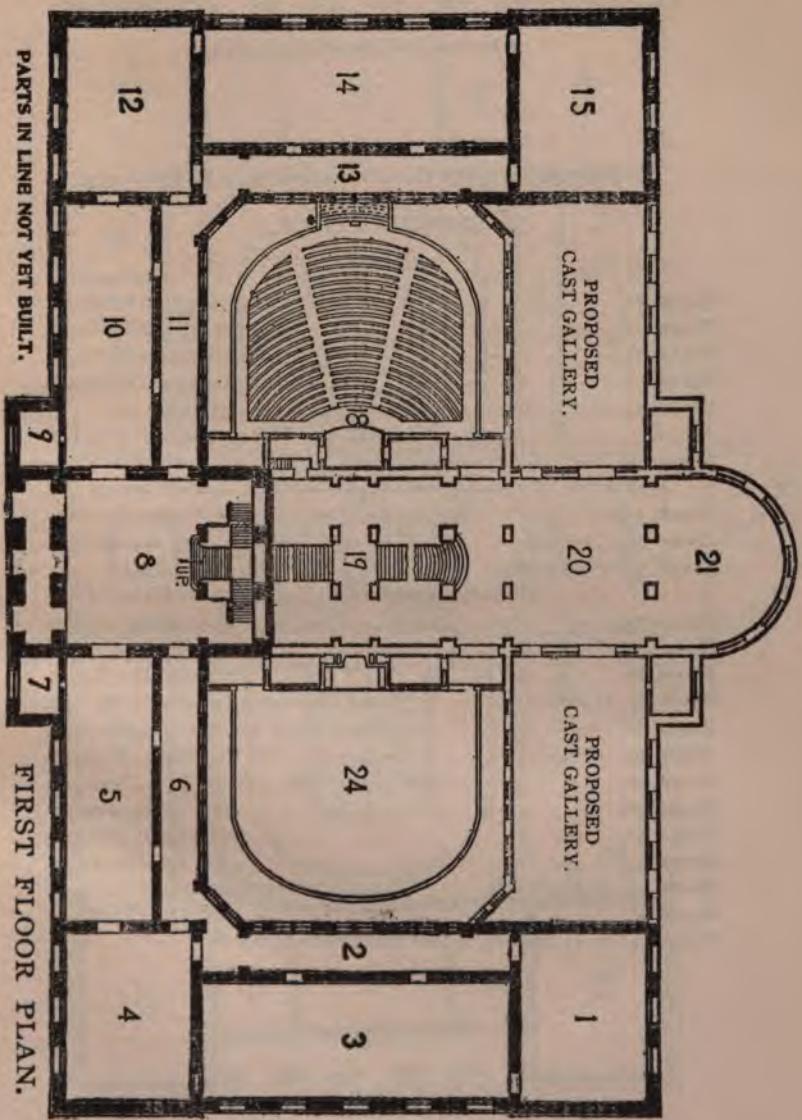
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## DESIGNATION OF GALLERIES.

### MAIN FLOOR.

SEE PLAN.

Room 1,	-	-	Elbridge G. Hall Collection of Sculpture.				
			Egyptian and Assyrian.				
Room 2, (Corridor)	-		Same :	Asia Minor, and Early Greek.			
Room 3,	-	-	-	-	-	-	Same: Age of Phœdrias.
Room 4,	-	-	-	-	-	-	Same: Later Greek.
Room 5,	-	-	-	-	-	-	Same: Roman.
Room 6, (Corridor)	-	-	-	-	-	-	Same: Renaissance.
Room 7,	-	-	-	-	-	-	Office of the Director.
Room 8, (Hall)	-	-	Elbridge G. Hall Collection: Modern.				
Room 9,	-	-	-	-	Office of the Secretary.		
Room 10,	-	-	Elbridge G. Hall Collection: Modern.				
Room 11, (Corridor)	-	Historical Collection of French Sculpture and Architecture.					
Room 12,	-	-	-	-	-	-	Same.
Room 13, (Corridor)	-	-	-	-	-	-	Same.
Room 14,	-	-	-	-	Temporary Lecture Room		
Room 15,	-	-	Library, and Mrs. D. K. Pearsons Collection of Braun Photographs.				
Rooms 16 to 24 are in the part not yet built.							



PARTS IN LINE NOT YET BUILT.

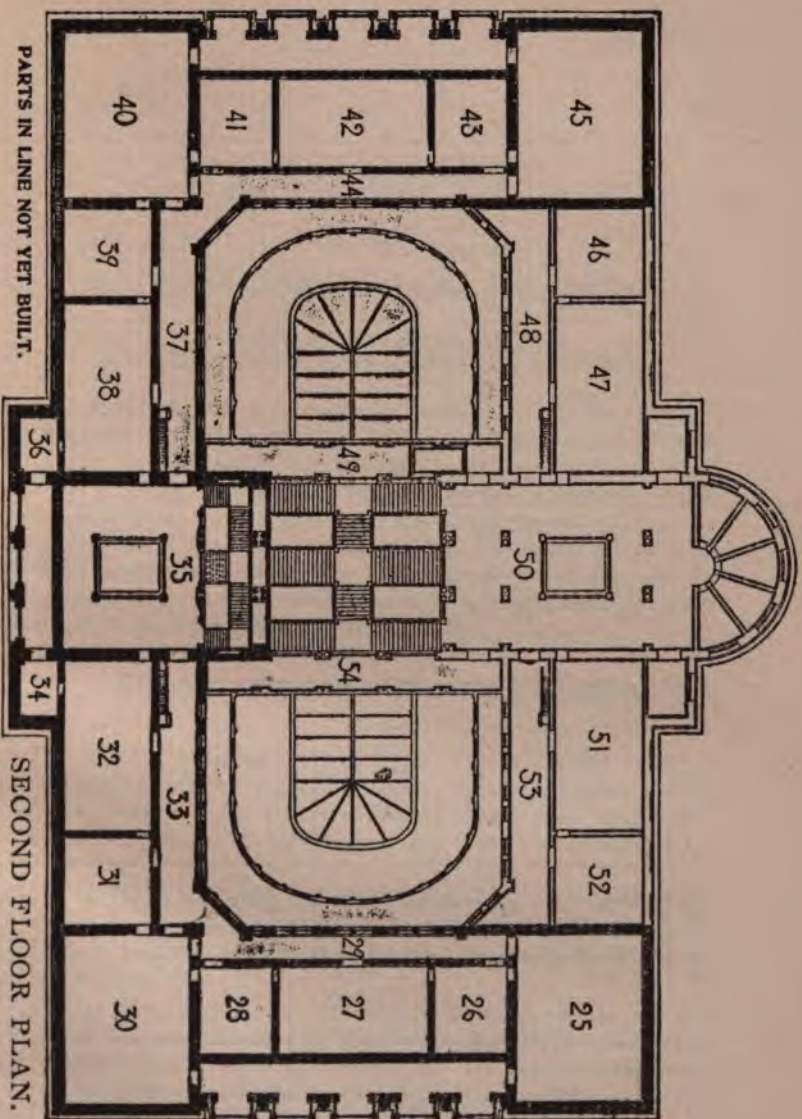
FIRST FLOOR PLAN.

## DESIGNATION OF GALLERIES.

### SECOND FLOOR.

#### SEE PLAN.

Room 25, -	-	-	-	-	-	-	Temporary Exhibitions.
Room 26, -	-	-	-	-	-	-	Temporary Exhibitions.
Room 27, -	-	-	-	-	-	-	Temporary Exhibitions.
Room 28, -	-	-	-	-	-	-	Temporary Exhibitions.
Room 29, (Corridor)	-	-	-	-	-	-	
Getty Collection of Musical Instruments, Etc.							
Room 30, -	-	-	-	-	-	-	
Collection of the Antiquarians: Textiles, Embroideries, Etc.							
Room 31, -	-	-	-	-	-	-	Higinbotham Collection of Naples Bronzes.
Room 32, -	-	-	-	-	-	-	Greek and Egyptian Antiquities.
Room 33, (Corridor)	-	-	-	-	-	-	
Ryerson-Hutchinson Collection of Metal Work.							
Room 34, -	-	-	-	-	-	-	Committee Room.
Room 35, (Hall)	-	-	-	-	-	-	Sculpture.
Room 36, -	-	-	-	-	-	-	Committee Room.
Room 37, (Corridor)	-	-	-	-	-	-	Braun Photographs and Sculpture.
Room 38, -	-	-	-	-	-	-	Henry Field Memorial Collection.
Room 39, -	-	-	-	-	-	-	Oil Paintings, Modern.
Room 40, -	-	-	-	-	-	-	Oil Paintings, lent by A. A. Munger.
Room 41, -	-	-	-	-	-	-	Same.
Room 42, -	-	-	-	-	-	-	Old Dutch Masters.
Room 43, -	-	-	-	-	-	-	Oil Paintings.
Room 44, (Corridor)	-	-	-	-	-	-	Braun Photographs and Sculpture.
Room 45, -	-	-	-	-	-	-	Oil Paintings.
Rooms 46 to 53 are in the part not yet built.							





# SCULPTURE

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## THE ELBRIDGE G. HARRIS COLLECTION

### CASTS IN PLASTER REPRESENTATIVE ORIGINALS

This collection was given and received by the University of Chicago from 1849 to 1851 by Mr. Elbridge G. Harris. In accordance with the wish of the donor, only full sized fac-similes of original sculptures, all in plaster or staffa, are here presented in an order approximately chronological. The following pages under the heading of "Room I." contain the greater part of them more fully illustrated in the catalogue of the collection published in 1851.

### Room I. Egyptian, Assyrian, and Greek

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#### I. King Amenophis III of Egypt



**4. Scenes of Rural Life.** Low reliefs from limestone slabs in the Metropolitan Museum, New York, found at Sakkarah, in the tomb of Ti, a nobleman. Egyptian, Memphitic period, nearly 3,000 B. C.

**5. Fragments of Rock Sculpture.** Five casts from reliefs on the sides of a rectangular court, hewn out of a mountain side at Boghaz Keui, Asia Minor. Supposed work of Hittites, about 1300 B. C. (Room 2.)

**6. Sardanapalus I (Assurnazirpal of Assyria).** From a limestone statue about half life-size, in the British Museum, found at Nimrud (Near site of Nineveh). Assyrian, about 825 B. C.

**7. Standard Weight,** in the form of a lion. Original of bronze now in the British Museum. Assyrian, probably about IX century, B. C.

**8. A Babylonian Record,** on a rude cylinder with a round top ornamented with various figures in low relief. On one side, cut away to make a flat surface, is the figure of a king in low relief. A cuneiform inscription on the other sides records the sale of a field in the time of King Merodach Adan Akhi. From a stone found at Hadji-Abad, now in British Museum. Assyrian, about 1120 B. C. Height, 25 in.

**9. "Lion of Nineveh."** Head only. Assyrian. (Room 2.)

**10. Stele of King Sargon.** Front recessed and occupied by a life-size figure in relief. Edges covered with cuneiform inscription. The original, of dark stone, is in the Royal Museum, Berlin. Assyrian, about 710 B. C.

**11. Two Genii Adoring the Tree of Life.** Relief. From an alabaster slab in the British Museum, found at Nimrud (near the site of Nineveh). Assyrian, IX century B. C.

**12-14. Persepolis Reliefs.** From gray limestone slabs, in the British Museum, found in the ruins of Persepolis. Persian, V century, B. C.

**12.** Four men with staves and two with whips.

**13.** Man with staff (or soldier with lance?).

**14.** Man and horse. Fragment.

*Casts of Ancient Sculpture*

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**15. A Babylonian Record** (fragment of a land sale under King Merodach-balad, a black basalt tablet in the British Museum, found at Mesopotamia. Chaldean, XIII century B. C.)

**16-21. Nineveh Reliefs.** From a black basalt tablet in the British Museum, found at Nimrud (near the ruins of Nineveh). Assyrian, IX century B. C.

16. Kings and genii adoring the life.

17. Eunuch and winged genius, attending the king.

18. King besieging a city.

19. Eagle-headed deity—Nisroch.

20. A winged deity or genius.

21. Man with three pomegranates.

**22. Bust of a Man in Relief.** From a black basalt tablet in the British Museum, found in the ruins of Nineveh. Assyrian, V century B. C.

**23. Persian Chamberlain and Soldier.** Reliefs from a gray limestone column in the British Museum, found in the ruins of Persepolis. Persian, V century B. C.

**24-25. A Royal Lion Hunt.** Relief from a black basalt tablet in the British Museum, found at Nimrud. Assyrian, IX century B. C.

30. The God Osiris and the Goddesses Isis and Hathor, the last in the form of a cow supporting Psemthek under her chin. From statuettes of dark green basalt, found in the tomb of Psemthek (Psammeticus), "Recorder of the Offerings," who lived under the thirtieth dynasty, four centuries before Christ. The original statuettes, with two other pieces from the same tomb, are now grouped together in the museum of Gizeh. Osiris and Isis (his sister-wife) are seated. The god wears the "Atef Crown" and the two large feathers. The two goddesses wear the disk and horns, and Hathor's crown also has the "uræus" and the feathers. These statuettes are good examples of Egyptian sculpture of the Saïtic period.

See also numbers 52 to 58 for additional reproductions of Egyptian sculptures.

THE ELBRIDGE G. HALL

*See note on p. 1*

Room 2. Early Greek

**31. Combat of Gods and Giants.** Fragments of a pedimental limestone relief from the temple of Athena at Megara. Originals in the museum. VI century B. C.

**32. Portrait Statue, Seated.** From the Museum, one of a series found near Athens. Greek, VI century B. C.

**33. Archaic Figure,** probably an Amazon. Height, 18 inches. Greek, probably about 550 B. C.

**34. Apollo of Tenea** (or a young Heracles). From the Glyptothek, Munich, found at Tenea. Greek, VI century B. C.

- a. Dying Trojan warrior.
  - b. Kneeling Trojan archer, probably Paris.
  - c. The fallen Achilles.
  - d. Athena (Minerva) taking the part of the Greeks.
  - e. Nude Greek warrior reaching forward and downward for the armor of the fallen Oïkles.
  - f. Herakles kneeling, as an archer, about to avenge the death of Oïkles.
  - g. A Greek champion (probably the Telamonian Ajax who rescued the body of Achilles).
  - h. A Trojan champion, probably Aineias.
  - i. A Trojan champion, probably Laomedon.
  - j. A kneeling Greek warrior, probably Odysseus (Ulysses).
  - k. Kneeling Trojan warrior, probably Deiphobos, second husband of Helen.
  - l. Kneeling Greek archer, probably Teukros (Teucer).
  - m. Fallen Greek warrior, probably Oïkles, companion of Herakles.
  - n. Dying Trojan. The original is much corroded from lying in damp ground, and much restored.
  - o. Dying Greek.
- 37. Archaic Head of Zeus (Jupiter).** From a bronze in the museum of Olympia, found at Olympia. Greek, VI century B. C.
- 38. Part of a Pavement,** with lotos flowers and buds, rosettes and palmette ornaments in very low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, found in the ruins of Kuyunjik, site of ancient Nineveh. Assyrian, between B. C. 721 and B. C. 625.
- 39. Fragments (3) of a Sculptured Column,** probably representing the deliverance of Alkestis by Herakles. From marbles in British Museum, found in the ruins of an early temple of Artemis (Diana) at Ephesos. Ionic Greek, about 550 B. C.
- 40. Heraldic Lions from the Gate of Mykenai.** From the relief of breccia stone over the principal gate of the citadel of Mykenai, Argolis. Prehistoric Greek, about XII century B. C.
- 41. Archaic Head,** with frontal crown. Greek, probably VI century B. C.

**42. Seated Figures of a Wedding**  
the homage of surviving kindred.  
slab in Royal Museum, Berlin, found at  
Greek, VI century B. C.

**43. Assos Reliefs**, decorative and narrative  
pieces. The originals, of dark grey marble,  
distributed among the following museums:  
Constantinople, Louvre, Paris, and Munich.  
They were found among the ruins of the temple  
of the ancient city of Assos, Asia Minor.  
carved on metopes and some on solid blocks  
the peripteros of the temple of Assos.  
the only known example of a Doric architrave.  
Aiolian Greek, V century B. C.

These reliefs include the following:

- Two sphinxes facing each other.
- A lion devouring a stag.
- A lion devouring a wild boar.
- Two bulls butting each other.
- Centaurs pursued by Herakles.
- Banqueters reclining at table.
- Conflict between Herakles and the Nemean lion.

**44. Archaic Head.** Greek, probably of the VI century B. C.

**49. Fragment.** The lower half of a man's figure. High relief. Archaic Greek, probably of latter half of VI century B. C.

**50. Archaic Head.** Greek, about end of VI century B. C.

**51. Harpy Monument Reliefs.** Four slabs, representing the four faces of the monument, from marbles in the British Museum found at Xanthos, Lykia. Lykian, V century B. C.

**52. Sphinx,** with the body of a lion couchant, and a human head representing an Egyptian king. Fore legs stretched out straight in front and hind legs doubled under body. Tail curled around right haunch. The original, of black granite, in the Museum of Gizeh, was discovered by Mariette at Tanis, in the delta of the Nile, in 1861. On the chest is the cartouche of P'seb-Khanu I (Pa-seb-cha-nu) of the XXI Dynasty; but this is a substitution for an earlier cartouche which has been chiseled out. Nor was P'seb-Khanu the only usurper of this monument. He was preceded by Menephtah (XIX Dynasty), who substituted his cartouche for that of Apepi (XVII Dynasty), who may have been also a usurper of monumental advertising privileges. Such confusion of history was extensively practiced by Egyptian kings. Erman thinks that this sphinx and similar monuments may have originated in a local Tanite school before the Asiatic invasion.

**53. The Sheikh-el-Beled** (Chief of the Village). From a figure of locust wood in the museum of Gizeh, found in a tomb at Sakkarah, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. The most ancient well-preserved wooden portrait statue known. Egyptian, latter part of IV Dynasty, Memphitic Period, nearly 3000 B. C. (Room 1.)

**54. King Khafre** (Chephren), builder of the second pyramid of Gizeh. The original, of variegated diorite, now in the museum of Gizeh, was found in a shaft near the Sphinx at Gizeh. Egyptian, IV Dynasty, nearly 3000 B. C. (Room 1.)

**55. Three Panels from the Tomb of Hesi,** at Sakkarah. The originals, in the museum of Gizeh, are of wood. On each one is carved in low relief a figure of Hesi, with hieroglyphic inscription. These figures differ in details. The inscriptions also vary. Older, perhaps, than the IV Dynasty. (Room 1.)

*Casts of Ancient Sculpture*

56. **Queen Ameneritis**, of the XVIII century B. C. From an alabaster statue found at Karnak by M. Gizeh, Egypt, found at Karnak by M.

57. **Weser-en-Re (An)**, a king of the XVIII century B. C. From a granite sitting statuette in the museum of the Louvre, found at Rahineh, site of ancient Memphis, Egypt, of the XVIII period. (Room 1.)

58. **Head of a Sphinx**. Portrait of a king of the XVIII century B. C. The original, of dark stone, is in the collection of the Louvre, often attributed to the Hyksos dynasty (which began about 1530 B. C.). (Room 1.)

60. **Perseus Slaying Medusa**. From a marble relief with traces of coloring, in the museum of the Louvre, found at Selinus, Sicily, in the winter of 1822-1823. (Room 1.) VI century B. C.

61. **Tombstone of Philis**, Daughter of the King of Thasos, relief in Parian marble in the Louvre, found at Thasos, 1864. The marble has traces of coloring. Ionian Greek, early V century B. C.

62. **Apollo and Hermes**, with Nymphs, from a marble relief in the Louvre, found at Thasos, 1864. The original is in the Louvre. The original is in the Louvre. The original is in the Louvre.



## THE ELBRIDGE G. HALL COLLECTION.

*See note on page 9.*

### Room 3. Greek, Pheidian Period.

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**65. The Spinario, or Thorn Extractor.** From a bronze statue in the Palazzo dei Conservatori, Rome. Greek, V century B. C.

**66. Ganymedes Shrinking from the Eagle (?)**, commonly called Illioneus, son of Niobe. From a statue of Parian marble in the Glyptothek, Munich, found in Rome about the middle of the 16th century. Head and arms wanting. Greek, IV century B. C.

**67. Sepulchral Slab of Aristion**, an Attic warrior. From a marble relief (originally colored) found at Belanidetsa in Attica, 1838, and now in the National Museum, Athens. Attic Greek, by Aristokles, VI century B. C. (Room 2.)

**68. The Farnese Diadoumenos**, a Greek athlete binding his hair with a fillet. From a Pentellic marble statue in the British Museum, brought from Rome in 1864—one of the most important copies (made probably about the beginning of the Christian era) of a celebrated statue by Polykleitos of Argos. Dorian Greek, V century B. C.

**69. The God Ares (Mars).** From a marble statue commonly known as the Achilles Borghese, now in the Louvre. Brought from Rome in 1808. Greek, V century B. C.

#### **70-81, 94. Casts of the Elgin Marbles.**

The collection in the British Museum called "The Elgin Marbles" was brought from Greece to England by Thomas Bruce, Seventh Earl of Elgin 1801-1803.

While ambassador of Great Britain at Constantinople he obtained from the Turkish government a permit to remove certain

*Casts of Ancient Sculpture*

relics of the art of ancient Greece, the temple of Athena (Minerva) on the 1816 they were purchased by the British Museum. Their original design was by the architect Ictinus, the administration of Perikles. The temple, of architecture, was built of Pentelic marble, richly adorned with sculptures in the style of the school of Pheidias, and superintendence of the execution was attributed to Pheidias. In the temple enclosed by the solid walls were the celebrated works of Pheidias, the colossal statue of Athena Parthenos, with gold and ivory and hence called the *Polychrome*. The walls of the cella were decorated with low relief supposed to represent the battles of the Amazons. The spaces between the triglyphs (ends of the pediment) were filled in with blocks of marble sculpture, and from their position, called the fifteen metopes preserved in the Louvre are taken from the combat of the Centaurs and Lapiths, at the marriage feast of Peleus and Thetis. The pediments were sculptured by the school of Pheidias. The central figure in the eastern pediment was the head of Zeus (Jupiter); on the western pediment was the head of Athena (Minerva).

From a marble originally at the north end of the eastern pediment of the Parthenon.

**76.** Kephisos, formerly called Ilissus, an Attic river god. From a marble originally at the north end of the western pediment of the Parthenon.

**77.** Seated female figure, called one of the Three Fates. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

**78.** Group of two female figures, one reclining in the other's lap, called two of the Three Fates. Also called Aglauros and Herse, daughters of Cecrops. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

**79.** Torso of the winged goddess of victory (Nike). From a marble originally on the right hand side of one of the pediments of the Parthenon.

**80.** Two seated female figures, called Demeter and Persephone (Ceres and Proserpine). From marbles originally on the left hand side of the eastern pediment of the Parthenon.

**81.** Reclining male figure, called Theseus. From a marble at the south end of the eastern pediment of the Parthenon.

**82.** *Combat Between Centaurs and Lapithai*, at the wedding of Peirithoös. From marbles of the western frieze of the supposed temple of Theseus at Athens—still in their original positions. Attic Greek, V century B. C.

**83.** *Trial of Hellas and Asia* before the tribunal of Zeus. From marbles of the temple of Nike Apteros (Wingless Victory) on the Akropolis, Athens. Attic Greek, V century B. C.

**84.** *Figure of Nike Apteros* (Wingless Victory). From a high relief in marble, originally on the balustrade of the temple of Nike Apteros, or Athena Nike, on the Akropolis of Athens. Found during the excavations made by Ludwig Ross and others on the site of the temple, 1835-38, which led to the restoration of the edifice. Greek, about 435 B. C.

**85.** *Two Winged Victories*, taking a cow to be sacrificed. From a portion of the balustrade of temple of Nike Apteros, now in the Akropolis museum, Athens. Attic Greek, V century B. C.

*Casts of Ancient Sculpture*

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**86. A Winged Victory Erecting** relief of the balustrade of the temple of Athena Nike. Found in the Akropolis museum, Athens. See 84.

**87. Athena Parthenos.** From a copy of 1880, near the Barbakeion Lyceum building. Identified as a late copy of the colossal statue of Athena Parthenos above in the note on the Elgin Marbles. See 111.

**88. Fragment of the Shield of Athena.** Strangford shield in the British Museum. Copy of the original by Pheidias, sculptor and Perikles.

**89. Battle of Centaurs and Lapiths.** From four marble reliefs in the British Museum. By Cockerell and others in 1811 near the temple of Athena Parthenos, forming part of the interior frieze of the temple of Epikourios at Bassai in Arkadia. A

**90. Doryphoros or Spearbearer.** Copy of the original in the British Museum, found in the palaestra of Hippias. Copy of the celebrated bronze by Polykleitos, Greek, V century B. C.

**91. Winged Victory.** From a marble copy in the museum at Olympia, found at

the British Museum found in 1776 near Rome. Greek, about II century B. C. Regarded as a copy of an earlier work.

96. **Eros**, commonly called the **Genius of the Vatican**. From a mutilated marble statue in the Vatican, Rome, discovered at Centocelle on the via Labicana, near Rome, by the Scotch painter, Gavin Hamilton, and sold to Clement XIV. Generally regarded as a copy of the Thespian Cupid of Praxiteles (lost). Greek, about 400 B. C.

97. **Seilenos carrying the Infant Dionysos** (Silenus with the Infant Bacchus). From a marble statue in the Louvre found in Rome in the fifteenth century. Greek, IV century B. C. School of Praxiteles.

98. **Diskobolos** (prototype of the modern quoit-pitcher) in action. From a marble copy of a statue by Myron in the Vatican, found at Tivoli, 1791. Attic Greek, V century B. C.

99. **Diskobolos**, poised to pitch the disk. From a marble statue in the Vatican, found by Gavin Hamilton on the Appian way near Rome in 1792 and sold to Pope Pius VI. Probably Attic Greek, IV century B. C. Prof. Massi's catalogue of the Vatican sculptures, 1892, calls this statue a copy from the famous original in bronze by Naukides of Argos; but this opinion has not been generally adopted.

100. **Eirene, Goddess of Peace**, with the infant Ploutos, God of Wealth. From a marble group in the Glyptothek, Munich, probably copied from a bronze by Kephisodotos of Athens, father of Praxiteles. Attic Greek, IV century B. C.

101. **Hermes (Mercury)** with the infant Dionysos (Bacchus). From a marble group by Praxiteles, in the museum of Olympia, found at Olympia 1887. Attic Greek, IV century B. C.

102. **Hermes**. From a marble statue in the Belvedere of the Vatican formerly called Antinous. Found on the Esquiline Hill, Rome, in the XVI century, and supposed to be a copy of a Greek statue of great merit. By different authorities the original has been credited to various schools of the fifth and fourth centuries B. C., viz.: those of Pheidias, Polykleitos, Praxiteles and Lysippos.

*Casts of Ancient Sculpture*

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**103. Sepulchral Slab of Hegeso,** d. a marble relief in the National Museum, Athens. Attic Greek, IV century B. C.

**104. Demeter (Ceres),** seated. From the National Museum found in Knidos, 1858. The head and the body. Greek, IV century B. C.

**105. Transformation of Tyrrhenia into Dionysos.** From the frieze of the Temple of Apollo at Sesto San Giovanni. The monument is the sole survivor of the famous "Street of Tripods" which celebrated musical and dramatic victories. Attic Greek, IV century B. C.

**106. Portrait Statue of Sophokles,** Greek, 495-405 B. C. From a marble group found at Rome, found at Terracina, about 1850.

**107. Ares (Mars) at Rest,** seated with a spear. From a marble group in the Boncompagni Ludovisi, founded in the nineteenth century. Greek, IV century B. C.

**108. An Athlete Using the Strigil,** a copy of a bronze by Lysippos of Sikyon. Found in the Vatican known as the Apoxyomenos.

116. Lion head capital, 11 inches high, about 8 wide.
117. Male torso, less than half life size.
118. Shoulder with drapery.
119. Fragment of horizontal moulding with relief ornament of anthemion and birds.
- |                            |   |
|----------------------------|---|
| 120. A Youth, facing right | } Duplicates of figures in a group occupying two slabs of the Parthenon frieze. See 70. |
| 121. A Youth, facing left  |   |
| In Room 2.                 |   |
130. **Combat of Greeks and Amazons.** From six marble slabs of the broad frieze of the Nereid monument, in the British Museum. Found near Xanthos, Asia Minor. Græco-Lylian, V century B. C. (Room 4.)
131. **Infantry Battle.** Surrender of a walled town to a Persian Satrap. From six marble slabs of the narrow frieze of the Nereid monument, in the British Museum. Græco-Lylian, V century B. C. (Room 4.)
132. **A Terminal Pan,** playing the flute. From a marble in the British Museum, found near Civita Lavinia. Græco-Roman, II century. (Room 4.)
133. **Niobe and Her Youngest Daughter.** From a marble group in the Uffizi Gallery, Florence, found in Rome, 1583. Greek, IV century B. C.
134. **Bust of Niobe.** From a marble in the collection of Lord Yarborough, England. Greek, IV century B. C.
135. **A Daughter of Niobe.** From a marble statue in the Vatican, found near Rome in the XVI century. Greek, IV century B. C.
136. **The Akropolis.** Plaster model of the Akropolis at Athens, showing remains of the Parthenon, the Erechtheion, the Temple of Victory, the Dionysiac theatre, etc. Base, 28 $\frac{1}{4}$  x 44 inches.
137. **Combat Between Greeks and Amazons.** From the marble frieze of the Mausoleion of Halikarnassos, by Skopas of Paros, Leochares and Bryaxis, of Athens, and Timotheos, about 300 B. C. Now in the British Museum. Found in 1846 at Budrun (Halikarnassos), Asia Minor. (Room 4.)

*Casts of Ancient Sculpture*

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**138. Polyxene Embracing Her Clasp.** Marble sepulchral slab in Athens. Attic Greek, IV century B. C. (Room 4.)

**139. Damasistrate, Daughter of Polux.** High relief. From her household. Athens. Attic Greek, IV century B. C.

**140. Sacrifice to the Nymphs and Heracles.**

**141. Apollo Sauroktonos (the Lizard-Slayer).** Statue in the Vatican, found in Rome. Attic Greek, IV century B. C. Statue by Praxiteles.

**142. Apollo at Rest.** From a marble group. Florence, known as the Apollino. Attic Greek, IV century B. C. Statue by Praxiteles.

**143. Deliverance of Alkestis by Heracles.** Marble in the British Museum, original of the later temple of Artemis (Diana) at Ephesus. Attic Greek, IV century B. C. (Room 4.)

For other Greek work of this period



## THE ELBRIDGE G. HALL COLLECTION.

*See note on page 9.*

### Room 4. Late Greek and Græco-Roman.

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**144. Aphrodite (Venus).** From a marble head, in the Berlin Museum, found at Pergamon, Asia Minor. Hellenistic Greek, III century B. C.

**145. Thaleia, the Muse of Comedy.** Seated figure. From a marble statue in the Vatican, found in Tivoli, 1774. Hellenistic Greek, probably III century B. C.

**146. Polymnia, the Muse of the Hymn.** From a marble statue in the Louvre, formerly in Rome. Hellenistic Greek, probably III century B. C. The upper part is by Agostino Penna, a modern Roman sculptor.

**147. Alexander the Great.** From a marble bust found in Tivoli. Greek, about 325 B. C. (Room 5.)

**148. Aischines, Athenian orator.** From a marble statue in the National Museum, Naples. Attic Greek, III century B. C.

**149. Homer, epic poet.** From a marble bust in the British Museum, found at Balæ, 1780. Greek, III century B. C.

**150. Sokrates, Athenian philosopher.** From a marble bust in the Villa Albani, Rome. Greek, III century B. C.

**151. Mask of Zeus (Jupiter).** From a marble head in the Vatican, found at Otricoli in the XVIII century. Greek, IV century B. C.

**152. Dionysos (Bacchus) Received by Ikarios.** From a marble relief in the British Museum, formerly in Rome. Greek, III century B. C.

**153. Torso of Herakles (The Belvedere Torso).** From a marble torso in the Belvedere of the Vatican, by Apollonios of Athens.

*Casts of Ancient Sculpture*

Possibly an enlarged copy of a bronze under the Great by Lysippos of Sikyon. The Vatican Sculptures assumes that the original fragment represented Hercules sitting, with Hebe ministering to him. The torso was copied by Michelangelo. It was discovered among the ruins of Pompey, Rome, XV century. Greek, IV century B. C.

**154. Ganymedes and the Eagle of Zeus.** Found in the Vatican, found at Ostia, in a copy of the original. Ganymedes wears a Phrygian cap in his right hand. The eagle stands on his left hand. Probably Greek, II century B. C.

**155. A Greek Boxer,** with gloved hands. Found in the museum of Dresden. Greek, I century B. C.

**156. Demosthenes,** Athenian orator. Found in the Vatican, probably copied from a statue in Athens, erected 280 B. C. (Room 3.)

**157. Nike of Samothrake** (Victory). Found in the Louvre. From a marble statue in the Louvre. Samothrake, 1867. Hellenistic Greek, I century B. C.

**158. The Wrestlers.** From a marble statue in the Uffizi Gallery, Florence, found in 1583. Rome. Greek, III century B. C.

**159. Hermes Leading Three Nymphs.**

up, nevertheless with an expression suggestive of intent listening. "The Listening Slave" is one of the many names by which this work has been known. It has also been supposed to represent Cincinnatus and other historic characters; but archæologists now generally recognize it as an ideal of the Scythian whom Apollo ordered to flay the satyr Marsyas. (See 174.) Its origin is attributed variously to the Roman period, the school of Pergamon, etc.

**163. Head of a Girl.** From a statue of a girl playing knuckle bones, in the Berlin Museum. Greek, II century B.C.

**164. Head of a Young Woman.** From a marble in the Glyptothek, Munich, discovered in Corfu. Greek, about 300 B. C.

**165. Dancing Satyr.** Statuette. From a bronze in the Naples Museum, found in Pompeii 1754. Hellenistic Greek, III century B. C.

**166. Apollo Belvedere.** From a marble statue in the Belvedere of the Vatican, found near the end of the XV century at Porto d' Anzio (the ancient Antium). In his catalogue of the Vatican sculptures (1892) Massi says that Apollo "is here represented in the act of having just shot his arrow against the children of Niobe, at the Eumenides [Furies], on the camp of the Achæians, or at the giants in rebellion against his heavenly father, or better, as Gerhard says, as the simple embodiment of all the victories of Apollo. The first supposition, supported by E. Q. Visconti, has prevailed, and hence this statue goes also under the name of Apollo Alessicacus, or the preserver, or averter of evil caused by a pestilence to which the friendly serpent of Esculapius, on the olive tree, forms the antidote. This masterpiece is supposed to be one of the four celebrated statues of Apollo mentioned by Pliny, the work of Calamides, a contemporary of Praxiteles [Kalamis, contemporary of Pheidias?] which was erected on the cessation of the above said pestilence and preserved at the time of Pliny in the Servilian Gardens." Canova, on the other hand, considered it as executed in imitation of another work, in bronze, of this famous sculptor. Friederichs also contends that it is a copy, and that the uplifted hand did not hold a bow, but displayed an ægis to an enemy.

*Casts of Ancient Sculpture*

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**167. Artemis with the Hind** (*Diana* or *Diana of Versailles*). From a statue in the Louvre, brought into France from Rome in various places (Versailles the last at the opening of the present century. C.

**168. A Dying Gaul, or Galatian.** (B. Reclining statue. From a marble reclining statue in the Vatican Museum, Rome, found in Rome in the Hellenistic Greek, about 241 B. C.

**169. Venus de' Medici.** A Venus Anadyomenes (Venus rising from the sea). From a marble statue in the Vatican Museum, found in Hadrian's villa at Tivoli, about the year 1677 under Cosimo II. The son of Apollodorus of Athens, was the first to copy the modern inscription on the base supposed to be copied from the original when the statue was found in the 16th century B. C.

**170. Two Mainads.** Fragment of a marble statue of a work by Skopas. Greek, IV century B. C.

**171. Dione.** Bust. From a marble statue in the Vatican Museum. Hellenistic Greek.

the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

**178. Torso of a Giant.** Relief. From a marble in the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

**179. Satyr, with pedom and syrinx.** Statuette. From a bronze in the Royal Museum, Berlin, found at Pergamon. Hellenistic Greek, about 200 B. C.

**180. Portrait Bust of a Roman lady, commonly called Clytie** because it is represented as springing from a base resembling a sunflower (heliotrope). From a marble in the British Museum. Græco-Roman, I century after Christ.

**181. Aphrodite (Venus) stooping in the bath.** Statue. From a marble in the Vatican found in 1775 at Prato Bagnato. Probably copied from a work of Daidalos of Bithynia. Hellenistic Greek, III century B. C.

**182. Hypnos, the God of Sleep, called also Morpheus and Somnus.** From a bronze head in the British Museum found near Perugia, Tuscany, 1855. Greek, about IV century B. C.

**183. Mainad.** Statuette. Greek, about 200 B. C.

**184. A Greek Warrior in Action, commonly known as the Fighting Gladiator, or the Borghese Gladiator.** From a marble statue in the Louvre, by Agasias of Ephesos, found at Capo d' Anzio in the XVII century. Greek, II century B. C. (Room 3.)

**185. Dead Amazon.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

**186. A Crouching Persian.** Statue. From a marble in the Vatican. Hellenistic Greek, III century B. C.

**187. A Dead Persian.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

**188. A Gallic Warrior at Bay.** Statue. From a marble in the museum of Venice. Hellenistic Greek, III century B. C.

**189. A Votive Relief.** From a marble slab in the Villa Albani, Rome—probably of Roman origin, but in imitation of Archaic Greek sculpture. In front of a high wall, over which appears the

*Casts of Ancient Sculpture*

upper part of a Corinthian temple, three (Victory). Apollo leads, followed by (Latona). The Nike pours a libation. Apollo with his right hand. His left "Probably a conventional type of votive figures in musical contests."

**190. Athena (Minerva).** From a colorless marble of Athens in the National Museum, II century B. C.

**191. The Apollo Choiseul-Gouffier.** From the British Museum, purchased in Constantinople, Attic Greek, V century B. C.

**192. Hyakinthos,** favorite of Apollo, from the Vatican, commonly called Adonis, Græco-Roman, II century after Christ.

**193. A Leg of a Tripod Table.** Marble, with the lion's head at top (2 copies), British Museum. Roman, II century.

**194. Part of a Thiasos,** or Dionysiac group in marble relief in the British Museum. A maenad playing a tympanum or tambourine, a young satyr playing a double flute. The group is a thyrsus and attended by the panther.

**198. Head of a Youth.**

**200. Return from the Chase.** Low relief. From a marble in the Louvre. Late Greek, of doubtful authenticity.

**201. Herakles with the apples of the Hesperides.** From a marble statue in the National Museum, Naples, commonly known as the Farnese Hercules. The torso was found in the baths of Caracalla, Rome, 1540, and the head in a well in the Trastevere. Legs were made for it by Della Porta after Michelangelo had refused, on the ground that he could not make them worthy of the torso. In 1560 the original legs were found in the farm of La Frattochie, ten miles from Rome. The modern legs were then removed and placed in the museum of the Villa Borghese. The completed statue was taken to Naples in 1786. Attic Greek, I century B. C. By Glykon of Athens.

**202. Dancing Bacchante.** From a marble statue (lacking head) in the Berlin Museum. Formerly in Rome.

**203. Aphrodite of Melos (Venus de Milo).** From a marble statue in the Louvre, found in 1820 on the island of Milo, the ancient Melos. Sculptor and period unknown. It may be Hellenistic Greek work, of about 200 B. C., but many authorities assign it to the period of Skopas and Praxiteles, IV century B. C. Fröhner, in his Louvre catalogue, says that it might have been the work of a pupil of Skopas.

**204. The Farnese Bull.** Amphion and Zethus binding Dirke to a bull in the presence of Antiope, their mother, whom she had cruelly treated. From a marble group in the National Museum, Naples. Apparently the group mentioned by Pliny as belonging to Asinius Pollio, made by Apollonios and Tauriskos, natives of Tralles in Asia Minor, and brought from Rhodes to Rome. These sculptors of the Rhodian school flourished in the II century B. C. Found in 1546 or 1547 in the baths of Caracalla, Rome. First installed in the Farnese palace. Taken to Naples in 1786. Greek. *Presented by C. F. McKim.* (Room 5.)

**205. A Young Goddess,** perhaps Aphrodite or Hebe, but popularly called the Flora Farnese. From a colossal marble statue in the National Museum, Naples, found in the baths of Caracalla,

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Rome, 1540. Greek, probably IV century.  
*F. McKim.* (Room 5.)

**206. Athena (Minerva).** From a  
restorations in the British Museum  
(Room 5.)

**219. Aphrodite in Koan Raiment.**  
the Louvre, commonly called the V  
Fréjus about 1650. Attic Greek, about

**220. A Dorian Maiden Clasp**  
statue in the Louvre, commonly call  
near Gabii, Latium, 1792. Greek, III

**221. Boy Strangling a Goose.** Fro  
Louvre, probably copied from a com  
thage. Hellenistic Greek, about 200

**222. Laokoön and his sons attacked**  
ble group of statues in the Vatican, b  
and Polydoros, of Rhodes. Found  
Greek about 200 B. C.

For other late Greek and Græc  
224, 227, 232, 234, 235, 236, 239, 240, 249



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*See note on page 9.*

### Room 5. Roman.

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**223. Helios**, the Sun (called also "Spain"). From a colossal mask, of the same type as that on the Rhodian coins, in an elliptical medallion of Pentelic marble in the Louvre, formerly in the Villa Borghese. Roman.

**224. Caius Julius Cæsar**, Roman Dictator 49-45 B. C. From a marble bust in the Louvre, formerly in the Elysée Palace. Roman, I century B. C.

**225. Julius Cæsar**. Doubtful. (From a marble bust in the Uffizi Gallery, Florence?)

**226. Augustus**, the first Roman emperor. Originally Caius Octavius, afterwards Caius Julius Cæsar Octavianus, Emperor 31 B. C. to A. D. 14. Received the title Augustus B. C. 27. From a heroic marble statue in the Vatican, Rome, representing the emperor in armor addressing his troops. The reliefs on the cuirass commemorate the wearer's principal naval and military exploits. Found in the ruins of the imperial villa of Livia on the Flaminian Way at Prima Porte, near Rome, in 1863. Roman, 17 B. C. See 263.

**227. Augustus**, in the toga, addressing the Senate. From a marble statue in the Louvre. Roman, about 25 B. C.

**228. Augustus**, wearing the civic crown. From a marble bust in the Louvre.

**229. Tiberius Claudius Nero**, Roman emperor A. D. 14-37, with civic crown. Adopted son and successor of Augustus. From a marble bust in the Louvre. See 270.

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**230. Aulus Vitellius**, Roman emperor. From a marble bust in the Capitoline Museum, Rome. Roman, I century A. D.

**231. Apotheosis of Homer**. From a marble group in the Vatican Museum, by Archelaos of Priene. Found at Aphrodisias, Asia Minor. Greek, about 100 B. C.

**232. Hera**. Mask from the colossal head of Juno, in the Villa Ludovisi, Rome. Found at Athens. Attic Greek, about 400 B. C.

**233. Ariadne (Libera) with panther**. From a marble group in the Townley Collection, British Museum. Found at Veccchia, near Rome. Roman, II century A. D.

**234. Aphrodite**. From a marble statue in the British Museum. Found at Ostia, near Rome. Greek original of about 100 B. C.

**235. Alexander the Great**. From a marble statue called Mars of Gabii, in the Louvre. Found at Rome. Work by Lysippos of Sikyon. Fourth century B. C.

**236. The God Pan**, with cup and wreath. From a marble statue in the British Museum. Found at Lanuvium, near Rome. An imitation of the work of Marcus Cossutius Cerdon. Roman, I century B. C.

**240. The Portland Vase**, decorated in low relief with a representation of the wooing of Thetis by Peleus, father of Achilles. The original, of blue and white glass, is in the British Museum. It was found in the sepulchre of the Roman emperor, Alexander Severus. Græco-Roman, II century.

**241. Leaf Moulding.** From the temple of Mars Ultor. Roman.

**242. Hadrian**, Roman emperor A. D. 117-138. From a marble bust in the Capitoline Museum, Rome.

**242 1-2. Hadrian.** From a bronze head in the British Museum.

**243. Lucius Septimius Severus**, Roman emperor A. D. 193-211, in tunic and military cloak. From a marble bust in the British Museum.

**244. Nero** (originally Lucius Domitius Ahenobarbus, later Nero Claudius Cæsar Drusus Germanicus), Roman emperor A. D. 54-68, in military cloak. From a marble head in the British Museum. See 268.

**245. Trajan**, Roman emperor A. D. 98-117. From a marble bust in the British Museum. Found in the Campagna of Rome. 1776.

**246. Trajan**, head of, in relief. From a figure of the emperor in the marble relief decoration of Trajan's Column, Rome, A. D. 106. Still in position. See 273.

**247. Ornamental Scroll.** From a marble slab found in the Forum of Trajan, Rome. Roman, A. D. about 100.

**248. A Youth (called Castor) Holding a Horse.** From a marble relief in the British Museum. Found in Hadrian's Villa, Tivoli. Roman, II century. See 249. (Room 4-)

**249. The Genii of Sleep and Death**, also called Hadrian and Antinous, or Castor and Pollux. From a marble group in the Royal Museum, Madrid, found at San Ildefonso, Spain. Græco-Roman, II century. See 248.

**250. Antinous Holding a Wreath.** From a marble relief in the Villa Albani, Rome, found in Hadrian's Villa, Tivoli. Roman, II century.

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251. **Lucius Verus**, Roman emperor  
A. D. 161-169. From a marble colossal

253. **Caracalla**. Roman Emperor 21

254. **Head of a Bearded Man**, wear  
From a marble in the Louvre, conject  
nios of Tyana or a Roman emperor. R

255. **A Karyatid**. From a marble  
found on the Appian Way, Rome, in th  
an earlier Greek work adapted to t  
Græco-Roman, II century B. C. (Roo

256. **A Sculptured Cinerary Urn**, in  
with lid. From a marble in the So  
Roman, II century.

257. **A Sculptured Cinerary Urn**, sem  
tablet on plane side inscribed, "to the  
Claudius Heracles." A victory on eac  
original. Roman, I century.

258. **A Sculptured Cinerary Urn**, som  
ature short, square tower. Tablet on  
sainted spirits of Quintus Cornelius  
urninus Latro." From a marble in  
century.

a colored statue of Pentelic marble in the Royal Museum, Berlin. Roman, about 31 B. C. (Loggia.) See 226.

**264. A Sculptured Amphora.** From a marble in the Louvre. The figures, in relief, were in part copied from compositions by Skopas of Paros and in part done in archaistic or pseudo-primitive style by Sosibios of Athens in the II century.

**265. Head of a Woman, called the Dying Medusa.** From a marble high relief in the Villa Ludovisi, Rome. Probably originally part of a statue, of the Pergamon School. Greek, II century B. C.

**267. A Praying Youth.** From a bronze statue in the Royal Museum, Berlin, formerly in Venice. By Boedas, pupil of Lysippos of Sikyon. Greek, II century B. C.

**268. Nero, Roman emperor A. D. 54 to 68, with military cloak.** From a marble bust in the Louvre. See 244.

**269. Marcus Aurelius, Roman emperor A. D. 161 to 180.** From a marble bust in the Louvre.

**270. Tiberius Claudius Nero, Roman emperor A. D. 14-37.** From a marble bust in the Villa Albani, Rome. See 229.

**271. Augustus, Roman emperor 31 B. C. to A. D. 14.** From a marble bust in the British Museum. See 226.

**272. Commodus, Roman emperor A. D. 180 to 211.** From a marble head in the Louvre.

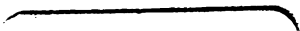
**273. Trajan, Roman emperor A. D. 98-117.** From a marble bust in the Louvre. See 245.

**274. Octavianus, "the young Augustus," adopted son of Julius Cæsar, afterwards emperor.** From a marble head in the Vatican. See 231, 263 and 271.

**277. Clodius Albinus, pretended Roman emperor A. D. 211.** From a marble head in the Louvre.

**278. The Basilica of Constantine, Rome.** A cork model, by Wellington Jarard Reynolds, of the building in its present condition. *Lent by W. J. Reynolds.*

**279. The Pyramid of Cestius.** A cork model by Wellington Jarard Reynolds. The original pyramid, in Rome, is of brick



*Casts of Antique Sculpture*

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faced with marble, 98 feet square and  
the tomb of Caius Cestius, Prætor, T  
12. *Presented by W. J. Reynolds.*

**280. Temple of Neptune.** A cork r  
Reynolds. The original temple, in Pa  
ures 189x84 feet. Greek, Doric, proba  
*by W. J. Reynolds.*

For other Roman work see 193, 195

## THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9.)

### Room 6. Renaissance and Modern.

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**Ghiberti, Lorenzo** — Italian, 1378-1445.

**300, 301.** Small figures (a sibyl and a prophet?) in niches. High relief. From the third bronze gate of the baptistery of San Giovanni, Florence.

#### **Italian Renaissance.**

**302.** Bust of a girl. From a marble in Florence attributed to Donatello. See 305.

**303.** Head of a child in bas-relief. About 1450.

**304.** Head of a girl in high-relief. Original in National Museum, Florence. Attributed to Donatello. See 305.

**Donatello**, properly called **Donato di Niccolo di Betto Bardi** — Italian, 1386-1466. See 302, 304, 305-309, 311, 315, 321-322, 359.

**305.** Bust of **Marcus Aurelius Julianus**, called **Julian the Apostate**. Died A. D. 363. High relief. Original in Florence.

**306.** Madonna and child. From a relief in Florence. W. Bode, in his *Italienische Plastik*, ascribes this relief to **Desiderio da Settignano**, a pupil of Donatello.

**307.** Head of a laughing child. From a marble in the Nuller collection in Vienna.

**308.** Head of a child. From a marble in the Louvre.

**309.** St. George. From a marble statue in a niche on the exterior of the church of Or San Michele, Florence.

#### **Italian Renaissance.**

**310.** Portrait of an unknown lady. From a bust in the Louvre. (By **Francesco Laurana** late XV century ?)

**Donatello** (see 305, 311), or **Mino da Fiesole**

311. Bust of young St. John.

**Unknown Sculptor.**

312. A philosopher, seated. From the Abbey of the Grotto Ferrata, near Rome, the IV century B. C., and is, without doubt, a copy of the original.

**Italian Renaissance.**

313. An angel's head. High relief.

314. Portrait bust of Benevieni, a Florentine.

**Donatello.** See 305, 315.

315. St. Cecilia. From a marble bust in the collection of Lord Elcho.

**Pollaiuolo, Antonio**—Italian, 1429-1498.

316. A young priest. } From terra cotta.

317. A young soldier. } Museum of the Louvre.

**Stoss, Veit**—German, 1490-1542.

318. The Nuremberg Madonna. From the Frauenkirche (Church of the Virgin) in Nuremberg.

**Benedetto da Majano**—Italian, 1442-1507.



**Unknown Sculptors.**

323. Madonna and Child. Relief. From a marble altar front in Westminster Abbey, London.

324. Head of Lucrezia Borgia, so called

**Michelangelo Buonarroti**—Italian, 1474-1563.

See 325-334, 360-363.

325. (*a* and *b*.) Prisoners or slaves. From marble statues in the Louvre executed for a proposed but never erected tomb of Pope Julius II. (Rooms 35 and 6.)

326. Colossal head of David. From a marble statue in the Academy of Fine Arts, Florence. (Stairway.)

327. A River God. Statuette.

328. Head of Giuliano de' Medici. See 363.

329. Head of Lorenzo de' Medici. See 362.

330. Madonna and Child. From a marble relief in the Royal Academy, London. Circular medallion.

331. Head of a Satyr.

332. Cupid. From a marble statue in the South Kensington Museum, London.

333. Mask of Moses. From the original of statue No. 361.

**By an Early Pupil of Michelangelo:**

334. Jason with the Fleece. Italian Renaissance, about 1500.

**Attributed to Raphael.** (Raffaello Sanzio da Urbino—Italian, 1483-1520.)

335. Head of a Girl. From a colored wax bust in the Wicar Museum, Lille, France.

336. Female Torso. (On the plinth of this cast is a number in relief somewhat indistinct, but apparently 1546—the number given to a torso of a "jeune fille" of "style antique" in the catalogue of casts issued by the École des Beaux-Arts, Paris. The original of the Paris cast is in the Vatican.)

*Casts of Renaissance and*

**Giovanni da Bologna** (John of Bolog

337. Mercury. From a bronze sta  
Florence. See 486.

**Luca della Robbia**—Italian, 1399-148

338. Head of Brontolone.

**Pilon, Germain**—French, 1535-1590.

339. Charity. From a high-relief  
the Abbey of St. Denis, Paris.

**Goujon, Jean**—French, 1515-1572? S  
586, 628-630.

340. Head of Diana, huntress, from  
in the Louvre. This statue is group  
two dogs. The group was designed  
and originally placed in the left cour  
dence of the favorite of Henry II c  
Comtesse de Brezè and Duchesse de  
statue is popularly called a portrait o  
Louis Gonse, "flattery could not g  
Valentinois, whose face had never  
passed the age of fifty" when the

**Modern Architectural Sculpture.**

345. Panel of Door. Figures in high and low relief.

346. Mask of Napoleon I. From a cast taken from his face after death, by Dr. Antommarchi, 1821.

Giraud, Jean-Baptiste — French, 1752-1830.

347. Phalante and Ethra. From a wax bas-relief in the École des Beaux-Arts, Paris.

**Modern French.**

348. Dancing attendants of Hymen. From a terra-cotta bas-relief in the Louvre.

349. A Marriage. From a bas-relief in the Louvre.

**Unknown Sculptor.**

351. Head of a lion. (Room 11.)

Canova, Antonio — Italian, 1757-1822. See 353, 354, 475.

353. Venus, coming from the bath. From a marble statue in the Pitti Palace, Florence? (Room 10.)

354. Bust of Venus.

Gibson, John — English, 1790-1866.

355. Venus. From a marble statue in possession of Joseph Neeld, England. (Room 10.)

Thorvaldsen, Bertel — Danish, 1770-1844. See 36 and 356.

356. Venus Victrix, 5 ft.  $\frac{3}{4}$  in. high. Eugène Plon's catalogue of Thorvaldsen's works mentions a Venus Victrix modeled in Rome in 1805 and afterwards cut in marble for the Countess Woronzoff and Herr von Ropp. It was only 2 ft. 7.49 in. high. Dissatisfied with the size, the sculptor destroyed the model after, making these two copies. He afterwards modeled a similar Venus 4 ft. 5.77 in. high which was cut in marble five times. Three copies are in England, one in the Pitti Palace, Florence, and one in the Thorvaldsen Museum, Copenhagen. The description given of this statue applies to the cast here shown except in the matter of size. (Room 10.)

Vischer, Peter — German, 1460-1530.

357. Arthur, King of England. From one of the bronze statues

of the tomb of Maximilian I in the  
bruck.

**Unknown Sculptor.**

358. Head in bas-relief. Crowned  
**Donatello.** See 305 and 359.

359. Twelve small panels of cher  
musical instruments. From bronze  
the basilica of San Antonio (Il Santo)  
done by Donatello and pupils under  
1449.

**Michelangelo Buonarotti.** See 325, 36

360. Apollo. From an unfinished  
Museum, Florence.

361. Colossal statue of Moses. The  
church of San Pietro in Vincoli, Rom

362. Tomb of Lorenzo de' Medici,  
inal, of marble, is in the church of S  
statue of the duke, seated in a niche  
thinker. The two reclining figures  
Twilight. The tomb was built about

363. Tomb of Giuliano de' Med  
original, of marble, in the church of  
companion to No. 362. The statue

## CASTS OF ARCHITECTURAL FRAGMENTS.

### Rooms II and 13.

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**375. Acanthus Leaf.** From St. Eustache, Paris. French Renaissance.

**376. Six Renaissance Panels.** Originals of wood in the council chamber door of the city hall of Audenarde, Belgium, carved by Paul van Schelden 1531.

**377. Two Venetian Panels, with Griffons.**

**379. Panel, with Arabesques and Figures.** From a marble relief of the Martinengo Tomb, Brescia, Italy. Italian Renaissance.

**380. Byzantine Panel, from Bonn, Germany.**

**381. Capital, from Temple Church, London.** Gothic.

**382. Pilaster.** French Renaissance, period of Louis XV. Original of marble in Cathedral of Notre Dame, Paris.

**383. Venetian Column.**

**384. Piece of Architrave.** Byzantine. Original of marble in the abbey church of St. Denis, Paris.

**385. Two Pieces of Arabesque Ornament.** From marbles in Westminster Abbey, London, By Piero Torregiano. Italian, 1472-1522.

**386. Pilaster from the Madeleine.** Original of bronze in the church of the Madeleine, Paris. By Henri de Triqueti. French, 1802-1874.

**388. Spandril.** From Stone Church, Kent, England. Gothic.

**389. Two Rosettes.**

**390. Pilaster from Florence.** Italian, XV century.

**391. Two Alhambra Panels.** Moorish.

*Casts of Sculpture, A*

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392. Piece of Tracery. Original of  
393. Part of an Italian Ornamental  
394. A Byzantine Capital.  
396. Four Pilasters from Tomb of L  
sance. Original of marble in the a  
Paris.  
397. A Piece of Foliage. Gothic.  
Architectural Museum, London.  
399. Scroll Work. Hinge. Byzan  
Cathedral of Notre Dame, Paris,  
400. Piece of Foliage. By Jacop  
Italian, 1479-1570.  
402. Fragment of Curved Moulding  
bands—the upper of oak ornament, th  
403. Half of a Pilaster of a Chi  
marble, in the South Kensington M  
Donatello.  
404. A Venetian Frieze.  
405. Piece of Foliage. English Go  
the Architectural Museum, London.  
406. Capital from Stone Church, Ke  
407. Finial, from Lincoln, England,

## THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9.)

### Rooms 8 and 10. Modern French.

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**Frémiet, Emmanuel**—Paris. Born in Paris, 1824. Nephew and pupil of Rude.

421. A Man of the Stone Age. From a figure executed for the Jardin des Plantes, Paris, 1872.

422. The Wounded Dog. From a bronze in the court of the Luxembourg Museum, Paris.

**Chapu, Henri-Michel-Antoine**. Born at Le Mée, France. Pupil of Pradier, Duret, and Léon Cogniet. Died 1891.

423. Joan of Arc. From a marble statue in the Luxembourg Museum, Paris.

**Saint-Marceaux, René de**—Paris. Born in Reims, France, 1845.

424. Spirit Guarding the Secret of the Tomb. From a marble statue in the Luxembourg Museum, Paris. Dated 1879.

**Idrac, Antoine-Jean-Marie**. Born in Toulouse, France, 1849. Died in Paris 1885. Pupil of Cavellier.

425. Salamambo, the title character of a novel by Gustave Flaubert. From a marble statue in the Luxembourg Museum, Paris. Dated 1881.

**Delaplanche, Eugène**—deceased. Born in Paris, 1836. Died in Paris, 1890. Pupil of Duret.

426. Security. Plaster. Dated 1883.

**Dubois, Paul**—Paris. Born at Nogent-sur-Seine, France, 1829.

427-430. Four figures from the tomb of General Lamoricière, of marble, in the cathedral of Nantes, France. See next page.

*Casts of Modern French*

- 427. Charity.
- 428. Meditation.
- 429. Military Courage.
- 430. Faith.

**Mercié, Antonin**—Paris. Born at Toul of Jouffroy and Falguière.

431. *Quand Même* (Even if——, i. e. desperate condition conceivable there was original in bronze is at Belfort, France

**Barrias, Louis-Ernest**—Paris. Born

432. Mozart as a Child. Bronze. D bronze in the Luxembourg, Paris. (R

**Cain, Auguste**—Paris. Born in Paris Pupil first of Rude, and later of Barye.

433. Rhinoceros Attacked by Tiger bronze group in the garden of the Tuil

434. Lion Strangling a Crocodile. the garden of the Tuileries, Paris. D artist, 1893.

**Barrias, Louis-Ernest.** (See 432, 435.)



## AMERICAN AND OTHER SCULPTURE.

**Rooms 8, 10, 29, 33, 35, 37, 41, 44, 45.**

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**Bartlett, Paul W.** American now in Paris. Born in New Haven, Connecticut. Pupil of Gaudes, Paris.

**439.** Primitive Man and Bears. Plaster. Dated '87. *Lent by the artist.* (Room 10.)

**Leighton, Sir Frederick.** English painter and sculptor. Born at Scarborough, England, 1830. President of the Royal Academy, London, 1878-1896. Knighted 1878. Made baronet 1885. Lord Leighton, 1896. Died in London 1896.

**440.** The Sluggard. Bronze. Dated 1885. *Lent by the artist.* (Room 35.)

**Ericksson, Christian.** Swedish.

**441.** Portrait of Carl von Linne (Linnæus) in high relief. Full length figure with accessories. From a marble in the National Museum, Stockholm. Plaster. Dated Paris 1890. *Presented by P. S. Peterson, 1893.* (Room 8.)

**Hasselberg, Per** — Swedish,

**442.** The Snowdrop. Nude female figure. Plaster. *Presented by S. E. Gross, 1893.* (Room 35.)

**French, Daniel Chester**—New York. American. Born in Exeter, New Hampshire, 1850. Studied under Thomas Ball in Florence, Italy, 1875-6.

**443.** The Republic. Study for the colossal gilded statue in the Court of Honor of the World's Columbian Exposition. The finished work was built in horizontal sections of staff on a frame of heavy timbers. It is still standing, though its gilding (destroyed by exposure to the weather and fire since the close of the exhibition) has been replaced by a coat of white. It is 65 feet

*American and Other*

high. From the study (one-fifth size). From the Columbian Museum, the plaster cast. February, 1896. Another cast was presented to the sculptor in New York, who made a bronze.

**444.** John Harvard, founder of Harvard University. From a bronze statue in Cambridge, Mass. (Room 10.)

**445.** Death and the Sculptor. Design by John Milmore, Sculptor. Plaster. From a statue in the cemetery, Boston. *Presented by the artist.*

**446.** Bust of A. Bronson Alcott. (Room 10.)

**446 1-2.** Bust of Ralph Waldo Emerson and Mrs. W. E. Boynton. (Room 10.)

**Wuertz, Emil H.**—Chicago. Born in 1851. Studied in Rodin, Chapu and Mercié, Paris.

**447.** The Murmur of the Sea. Statue. 1890. *Lent by the artist.* (See 483.)

**Joy, A. Bruce**—London. Born in Dublin, 1851.

**448.** Bust of the Archbishop of Canterbury.

**Rodin, Auguste**—Paris. Born in Paris. Pupil of Barye. Medal 1880.

453. Orpheus and Eurydice. Sketch in marble. Small figures. Dated 1893. *Lent by Charles T. Yerkes.* (Room 10.)

**Donoghue, John.** American.

454. The Young Sophocles Leading the Chorus of Victory After the Battle of Salamis. Plaster statue. *Presented by the World's Columbian Exposition.*

**Elwell, F. Edwin.** American.

455. Diana and the Lion. Intellect dominating brute force. Marble group dated 1893. *Lent by the Artist.*

**Thornycroft, Walter Hamo**—London. Born in London, 1850. Son of Mary Thornycroft, sculptor.

456. Teucer. A hero of the Trojan War. Bronze statue. Dated 1881. *Presented by George A. Armour, 1891.*

**Plessis, Félix**—Paris. French contemporary.

457. Bust of Abbé de l'Épée (1712-1789). Plaster. Presented to America by the deaf mutes of France at the World's Congress of the Deaf, at the Art Institute in July, 1893. Accepted for Chicago by Mayor Harrison.

**Barye, Antoine-Louis.** French. 1796-1875. Born in Paris. Pupil of Bosio, sculptor, Gros, painter, and École des Beaux-Arts.

458. Jaguar and Hare. Plaster. From a bronze group in the Louvre. (Room 10.)

459. Lion strangling a Boa. Plaster. From a bronze group in the garden of the Tuileries, Paris. Cast in 1885. Modeled in 1832. (Room 10.)

**Falguière, Jean-Alexandre-Joseph**—Paris. Born in Toulouse, France, 1831. Pupil of Jouffroy.

460. Diana. Plaster. From a marble statue. (Room 10.)

**Houdon, Jean-Antoine.** French, 1741-1828.

461. Statue of Voltaire, seated. Plaster. Original of marble in the Comédie Française, Paris. (Room 10.)

*American and Other*

462. Diana. Plaster. From a bronze.  
(Room 35.) See also 343.

St. Gaudens, Augustus—New York.  
in New York, 1848. Studied in Paris and

463. Bas-relief portrait of Jules Ba  
31. Paris, 1880. Bronze. *Lent by A*  
(Room 35.)

Gelert, Johannes Sophus—Chicago. B

464. Bust of the late John W. Rod  
*Gift of Friends, 1892.* (Room 35.)

Potter, Edward C.—Enfield, Massachu

465. Sleeping Infant Faun. Mar  
*H. Wacker, 1891.* (Room 35.)

Sullivan, Louis H.—Chicago.

466. Design for Bronze Door of  
*by the Yale & Towne Manufacturing Co*

Rauch, Christian Daniel. German, 17

467. Monument of Frederick the  
bronze on the scale of one-eighth. Th  
figures and panels on granite pedestal  
was designed and executed between  
was presented to the Art Institute in  
William C. Scipp, Edward G. Uihlein,  
Budeloh, Brand, George Bartholomew

**471. Lucius Cæcilius Jucundus**, a Pompeian banker and usurer. Bronze copy of a bronze head in Naples museum, found in Pompeii, 1875. (Room 33; another copy in Library.)

**472. The Borghese Faun.** Bronze reproduction of a marble statue in the Villa Borghese, Rome, found near Monte Calvo, about twelve miles from Rome, in 1824. Venturi's catalogue of the Borghese collection, 1893, treats this statue as a copy or adaptation of a bronze of the school of Lysippos. Greek, IV century B. C. *Presented by H. N. Higinbotham, 1893.* (Room 35.)

**Loeher, Aloys**—Chicago.

**473.** Bust of the late Prof. David Swing. Bronze. 1894. *Gift of Members of the Central Church.* (Room 35.) See also 476.

**Rogers, Randolph.** American. Born in Waterloo, New York, 1825. Died in Florence, Italy, 1892.

**474.** The Lost Pleiad. Marble statue. *Presented by Mrs. E. S. Stickney, 1889.* (Room 45.)

**After Canova.** (See 353.)

**475.** Copy in marble of the statue of Venus. *Presented by Mrs. Perry H. Smith, 1891.* (Room 45.)

**Loeher, Aloys**—Chicago.

**476.** Portrait bust of William C. Cramer, editor of *Evening Wisconsin* (blind). Plaster. *Lent by the Artist.* See also 473.

**Volk, Leonard W.** An American sculptor, born in Wellstown, New York, 1828. Professional life mainly spent in Chicago. Died 1895.

**477.** Bust of the late E. B. Washburne. Marble. Dated 1888. *Lent by Hempstead Washburne.* (Room 44.)

**478.** Bust of the late John Young Scammon. Marble. Dated 1891. *Lent by Mrs. Scammon.* (Room 44.)

**Thaxter, Edward R., deceased.** American.

**479.** Reverie. Female bust, unfinished. Marble. *Lent by Mrs. M. E. Thaxter.* (Room 44.)

**480.** Pensiero. Female head in marble. *Lent by Mrs. M. E. Thaxter.* (Room 44.)

*American and Other*

**Modern Italian.**

481. Marble statuette of a nude female figure (the bath ?) *Lent by Mrs. Perry H. Smith.*

**Bracony, L.**—Chicago.

482. Bust of Carter H. Harrison. Marble. 1894. *Lent by Miss Annie H.*

**Wuertz, Emil H.**—Chicago.

483. *Pride.* A head in plaster. 18

**Reproductions.**

484. **Narcissus.** Statuette. Reproduction in bronze in the Naples museum, found in 1799. (Another copy in Library.)

485. **Dancing Faun.** Statuette. Reproduction in bronze in the Naples museum, found in 1799. (Room 37.)

486. **Rape of the Sabines.** Reduced reproduction in wood. (See 337). *Lent by Mrs. Perry H. Smith.*

487. **Rape of Persephone.** Reduced reproduction in wood. *Lent by Mrs. Perry H. Smith.*

488. **Nike (Victory) Loosening Her Hair.**

**Greenough, Horatio.** American. 1805-1852.

492. Abdiel, the Faithful Angel. Marble bust. *Presented by Elizabeth H. Bartol, Boston, 1894.*

**Priestman, James.** American.

493. Bull's head. Plaster cast of a wood carving made by James Priestman about 1880. *Presented by Nelson Hiss. (Room 10.)*

**Dailion, Horace—Paris.** Born in Paris. Pupil of Dumont and Millet.

494. Cache-Cache (Hide and Seek). Statuette group in marble—mother and two children. *Lent by Mrs. J. W. Scott. (Room 37.)*

**Potter, Bessie Onahotema—Chicago.** Born in St. Louis, 1872. Pupil of Lorado Taft in Art Institute of Chicago.

495. Seven statuettes in plaster, viz :

1. Chrysanthemum girl. Tinted.
2. William. Bust.
3. Mildred. Bust.
4. A Summer Girl.
5. An American girl. Tinted.
6. Evelyn.
7. Miss F——. Tinted.

*Presented by the Arché Cl  
1895.*

**Partridge, William Ordway—Milton, Massachusetts.** American contemporary.

496. Bust of John Greenleaf Whittier, American poet. *Presented by the Artist, 1894. (Room 10.)*

**Molin, Johan Peter.**—Swedish sculptor, born in Gottenburg, 1814; died at Ekudden, near Fort Waxholm, in 1873. Studied and worked in Stockholm, Copenhagen, Rome and Paris.

497. Bälte-Spännarne (Belt Bucklers). Statuette group in plaster, (reduction of a bronze group in Stockholm?) illustrating an ancient Swedish contest in which the belts of the combatants are buckled together. *Presented by C. Hennecke & Co. Milwaukee, 1887. (Library.)*

**Ezekiel, Moses Jacob—Rome.** American sculptor, born in Richmond, Virginia, 1844. Pupil of Albert Wolf and the Royal Academy, Berlin.

498. Infant Mercury. Marble head. *Lent by Charles A. Mair. (Room 37.)*

## FRENCH HISTORIC

This collection includes casts of to architecture, from the eleventh It was formed under the direction of mittee on Historic Monuments, from tive Sculpture (Palace of the Troc of the Louvre and the Museum of large part of the collection is not space.

### Room 1

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**Julien, Pierre, 1731-1804.**

**501.** Amalthæa—Nymph and Goat. the Louvre, formerly in the dairy of let. XVIII century.

**Coyzevox, Antoine, 1640-1720.** See

**502.** Hamadryad and Child. From garden of the Tuileries, originally in teau de Marly. XVIII century.



**From Church of Saint-Jean at Troyes, XVI century.**

507. The Last Supper. From one of the alabaster bas-reliefs of the high altar.

**Dedieu, Jean, of Arles.**

508. Terminal figure of a Bacchante. From a marble in the park of the Château de Versailles. XVIII century. (Room 8).

**Lecomte, Félix, 1737-1817.**

509. Terminal figure of Hercules. From a marble in the park of the Château de Versailles. XVIII century. (Room 8).

**From Hotel de Bourgheroulde, Rouen.**

510-514. The meeting of the Field of the Cloth of Gold. Five bas-reliefs. Originals of stone. XVI century.

510. Francis I of France coming out of the town of Ardres.

511. Francis I and his Retinue advancing.

512. The Meeting.

513. Henry VIII of England and his Retinue advancing.

514. Henry VIII coming out of the town of Guines.

**Goujon, Jean, 1515-1572? See 340, 515-517.**

515. Two children supporting an escutcheon. From a medallion in stone on the front of the Hôtel Carnavalet, Paris, now occupied by the historical museum of the city. XVI century.

516. Abundance. Relief, from the keystone of an arch on the front of the Hôtel Carnavalet, Paris.

517. Child with pipes. From a high relief in stone in the Hall of the Caryatides, Palace of the Louvre, Paris. XVI century.

**From Church of St. Martin, at Brive, Corèze.**

518. Capital of an engaged column, from angle of transept. Original of stone. Early XII century.

**From Cloister of St. Trophime, at Arles.**

519. Capitals of a double colonnette, united by a plinth. Original of stone, XII century.

**From Palace of the Louvre, Paris.**

520. Top of arched door frame with decorated spandrels, from staircase of Henry II. Original of stone. XVI century.

521. Another, of different design. (Room 10.)

*French Historic*

**Ponce, Paul**, a Florentine sculptor (P  
in XVI century.

**522, 523.** Lions in bas-relief. Ori  
of the Hôtel Carnavelet, Paris. (Roo

**From Cathedral of Reims.** Late X

**524.** A Prophet. Relief in niche  
decoration of west wall. (Room 10.)

**From Palace of the Louvre, Paris.** 2

**525.** Young Jupiter. From a reli  
of a ceiling in the staircase of Henry

**526.** Two young Tritons, with p  
(Room 8.)

**Lehongre, Étienne**, 1628-1690.

**527.** Torch-stand. Original of lea  
de Versailles. (Room 8.)

**Masson.** 1627-1684.

**528.** Torch-stand. Original of lea  
de Versailles. (Room 8.)

**From Church of St. Eutrope, at Sain**

## FRENCH HISTORIC SCULPTURES.

(See note page 57.)

### Room 12.

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Pilon, Germain, 1535-1590. See 338, 541.

541. The Three Graces. From a marble group in the Louvre, probably designed to represent Faith, Hope and Charity. Originally placed in the church of the Celestins, Paris, where it supported a bronze urn containing the heart of Henry II. The bronze urn has been replaced by a vase of gilded wood.

Magnier, Phil., 1647-1715.

542. Nymph, with a cupid fighting a crocodile. From a bronze group in the park of the Château de Versailles, cast by the Kellers, 1689.

543. Nymph, with a cupid blowing a conch. From a bronze group in the park of the Château de Versailles, cast by the Kellers in 1689.

Coyzevox, Antoine, 1640-1720. See 342, 544-546.

544. Marie-Adélaïde de Savole, Duchess of Burgundy, as Diana. From a marble portrait statue in the Louvre, dated 1710.

545. The river Garonne. From a bronze group in the park of the Château de Versailles. Cast by the Kellers, 1688. (Basement.)

546. The river Dordogne. Companion to 545. (Basement.)

Tombs and Tomb Statues. See 547-551, 581-583.

547. Tomb of Guillaume du Bellay, who died in 1543. The original, of marble, in the Cathedral of Mans, was erected in 1557. Attributed to Jean Cousin or Germain Pilon. See 338.

548. Tomb of the Children of Charles VIII, of France. The original, of marble, in the Cathedral of Tours, formerly in the

Church of St. Martin. Finished in  
about 1535.

**549. Tomb of Francis II**, last I  
guerite de Foix, his second wife. T  
and green marble, is in the Cathedra  
brought, in 1817, from the Carmelite  
1507 by Michel Colombe (died 1512),  
réal (died 1529).

**550. Tomb of Evrard de Fouilloy**,  
laid the first stone of the Cathedral  
nal of bronze in the Cathedral of Am  
**Pilon**, Germain, 1535-1590. See 338,

**551. Lower part of the tomb of He**  
and Catherine de Medicis (died 1589).  
church of Saint Denis, Paris. The q  
as at the death of her husband.

**552. The Virgin of Grief** (or of  
terra cotta statue in the Louvre. E  
1585 or 1586 and first placed in the Sa  
it was removed about 1816 to the cha  
and finally installed in the Louvre,

**From the Park of the Château de Ve**

**553. Group of children playing**

**Barbet, Jehan, of Lyons.**

558. Angel weather-cock of the Château du Lude, Sarthe. Original of copper repoussé made in 1475.

**From Palace of the Louvre, Paris. XVI century.**

559. Panel of ceiling, with lion's head centre. Staircase of Henry II. Original of stone.

560. Panel of ceiling, with stag's head centre. Staircase of Henry II. Original of stone.

**Goujon, Jean. See 340, 561-563.**

561-562. Fragments of doorway borders, Hôtel Carnavalet. Originals of stone.

563. Two victories, framing a circular window in a court of the Louvre. Original of stone.

**Coustou, Nicolas. See 505 and 564.**

564. Mercury with symbolical accessories. From a high relief of the pediment of the old custom house at Rouen. Original of stone. XVIII century.

**From the Palace of the Louvre, Paris. XVI century.**

565. Group of children, with cartouche and garland of fruits. From a stone decoration of the staircase of Henry II.

## FRENCH HISTORIC

(See note page

### Rooms II

**581. Tomb Statue of Philip V**  
marble in the Louvre, formerly in  
Paris. Attributed to André Beaunev

**582. Tomb Statue of Guillaume**  
Died 1438. Original of marble in t  
Abbey of St. Victor, Paris. XIV c

**583. Tomb Statue of Philippe de**  
Parliament of Paris. In the origina  
marble and the body of other stone.  
the St. Nicholas chapel of the church  
Martin-des-Champs, Paris. XV cent

**584. From the Church of Saint-**

**From Chateau de Versailles. XVII century.**

**592-593.** Door of Salon d'Hercule, face and back. Original of wood.

**From Chapel of St. Germer, Oise. Late XIII century.**

**594.** Reredos of main altar. Figures in high relief. Christ on the Cross between the Virgin and St. John in the centre. The original, of stone, is now in the Cluny Museum, Paris. The figures were formerly painted and gilded. (Room 11.)

**From the Cathedral of Notre Dame, Paris. Early XIII century.**

**595-599.** Fragments of foliage bordering archivolt of portal in west front. Originals of stone.

**Ponce, Paul.** See 522, 600, 601.

**600, 601.** Trophies, From bas-reliefs in stone on front of Hôtel Carnavelet, Paris. (Room 14.) See 515.

**From Cathedral of Reims. Late XIII century.**

**602.** Base and capital of pillar. Original, of stone, on south side of nave.

**From Cathedral of Moissac, Tarn-et-Garonne.**

**603.** Six plinths from capitals of double colonnettes. Originals of stone. XII century.

**From Church of Sainte-Croix, at La Charité, Nièvre.**

**604.** Tympanum from door of south tower of front. Original of stone, now in south arm of transept. XII century.

**From Cathedral of Laon. XIII century.**

**605.** Capital of column of Triforium. Original of stone. See 530.

**Ponce, Paul.** See 522, 600, 601, 606.

**606.** Nine keystones of arches, each decorated with a mask of a faun or satyr. Originals of stone in Court of Honor of Hôtel Carnavelet, Paris. See 515.

**From Cathedral of Rouen. XIII century.**

**607.** Foliage. Original in stone on pier of west doorway.

**From Church of St. Nicholas, at Troy**

**608.** Adoration of the Magi. Fr  
(Room 35.)

**Colombe, Michel.** See 549, 609.

**609.** St. George and the Dragon.  
in the Louvre, formerly in the Châtea  
century.

**Lehongre, Étienne, 1628-1690.**

**610.** Nymph and Cupid on Dolphin  
gilded, in park of Château de Versaille

**611.** River and children. Original

**Legros, Pierre, 1666-1719.**

**612.** River and children. Original

**613.** Nymph, and Cupid on Dolphin

**Girardon, François, 1630-1715.**

**614.** Nymphs at the Bath. Or  
motive of principal front.

**Coyzevox, Antoine, 1640-1720.** See 3

**615.** Nymph with Shell. From a r  
the Louvre, formerly in the park of  
Its original place is to be occupied by a

**616.** Flora and Cupid. From a ma  
of the Tuileries made for the Châte



**From Cathedral of Reims.**

619. Tympanum of an interior door of the left arm of the transept, formerly opening into the cloister. Original of stone. Early XIII century.

620. Decoration of the inner face of the west front—three figures in niches above a dado simulating drapery. Original of stone. Late XIII century.

**From Cathedral of Chartres.**

621. Two figures from a pier of the central portal on the west side. Original of stone. XII century.

**Le Lorrain, Robert, 1666-1743.**

622. The Horses of The Sun, called The Horses of the Watering Place. From a high relief in stone over the door of the Imprimerie Nationale, Paris, formerly the Hôtel de Rohan. XVIII century.

**From the Chateau de La Ferte-Milon, Aisne.**

623. Coronation of the Virgin. From the high relief in stone over the entrance. Early XV century.

**From the Cathedral of Rouen.**

624. Equestrian statue of Louis de Brézé, High Seneschal of Normandy and husband of Diane de Poitiers. From his tomb of marble and alabaster in the cathedral at Rouen attributed to Jean Cousin and Jean Goujon, executed 1535-1544.

**From the Cathedral of Bordeaux.**

625. Six bishops. From stone statues on the piers of the south transept door. XIII century.

**From the Cathedral of Amiens.**

626. Middle pier and lintel of Saint-Honoré portal, west front. A statue of the Virgin with the infant Christ holding a globe. On the pedestal are two tiers of niches containing figures of St. Honoré and his disciples. Above the lintel are statues of the twelve apostles. Original in stone. The statue of the Virgin, called the Gilded Virgin, was executed at the end of the XIV century, and probably occupies the place intended for Saint-Honoré. The other figures may belong to the XII century.

**627.** Pier of central portal, west  
Christ known as "le beau Dieu d'Ar  
early XIII century. (Basement stair  
**Goujon, Jean.** See 340, 628-630.

**628-630.** Three low reliefs from s  
originally placed as a frieze to the  
in its first position against the wall of  
rue aux Fers and the rue St. Denis, P

628. Nymph of the Seine, back.

629. Tritons and Nereids.

630. Nymph of the Seine, face.

**631.** A pair of spandrils. From s  
an arcade of the court in the Hôte  
spandril is decorated with a female f  
See 585.

**From the Cathedral at Bourges.**

**632.** Acanthus frieze, from the sto  
tal. XII century,

## OIL PAINTINGS.

THE HENRY FIELD MEMORIAL COLLECTION.

### Room 38.

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The Field Collection comprises forty-one original oil paintings by twenty of the most esteemed modern painters. Fifteen of the artists were French, two Spanish by birth, but largely French by training and association, two German and one English. The famous group of painters, popularly known as the Barbizon School (from their favorite resort, a village in the border of Fontainebleau forest) is well represented by Corot, Millet, Rousseau, Diaz and others; and the evolution of the movement in which they were so prominent is suggested by Delacroix, leader of the Romanticists, and by John Constable, the English painter, whom many consider an important factor in the new departure taken in French art about 1830.

The men thus associated did not in reality form or found a school. The only point on which they were agreed was that the old ways of looking at Nature were wrong; but in seeking better ways each took his own course. Nevertheless, as most of them found their subjects or their inspirations in the same beautiful country, their works, doubtless, have something in common—vague and indefinable, perhaps, but sufficient to account for the tendency to consider them examples of a new school of art. Be this as it may, what was called the Barbizon School (with its allies, among whom Daubigny may be classed) was brilliant and powerful in its day, and the revolution it inaugurated has continued. One phase of the succeeding movement is well represented in this collection by four pictures by Cazin.

*Oil Paintings, Field*

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By the generosity of Mrs. Florence Lathrop Field, able paintings have been installed in the Art Institute for public benefit. The following quotas of paintings executed June 2, 1893, show the liberal contribution.

"Know all men by these presents, that I, Florence Lathrop Field, widow, of Chicago, Illinois, of my late husband, Henry Field, and in consideration of the name in the city in which he was honored, and in aid of a cause which was dear to him, have given and delivered unto Bryan Lathrop, Marshall Field, and A. Sprague and Martin A. Ryerson, my trustees (to be known as the Trustees of the Art Institute), and to their survivors and successors, all my oil paintings (excepting family portraits of myself and Henry Field and by him bequeathed to me, and all other paintings to have and to hold the same in trust for the Art Institute, they may deem proper for the present and hereafter to permit the Art Institute to retain the custody thereof whenever and wherever they may therefor and maintain (in the building now occupied by the Art Institute, a strictly fire-proof building to be occupied by the Art Institute) a safe and suitable room to be known as the "Memorial Room," and to be used for the purpose of displaying the same for the benefit of the public."

**Breton, Jules-Adolphe** — Paris. Born at Courrières, Pas-de-Calais, France. Pupil of Drolling and Devigne.

1. Song of the Lark. Courrières, 1884.
2. On the Road in Winter. Courrières, 1884.
3. At the Fountain. Two peasant girls in foreground filling jars at a rude fountain among low rocks. Beyond, a rough landscape without houses.

See also 93.

**Cazin, Jean-Charles** — Paris. Born at Samer, Pas-de-Calais, France, 1841. Pupil of Lecoq de Boisbaudran.

4. Tobias and the Angel. Comparatively small figures, with a dog, in the right foreground of a strong landscape. Dated 1878.

5. Landscape. A house with red tiled roof in the middle of a plain covered with a rank growth of matted grass.

6. Landscape. A bit of road slanting across left foreground, leading to a hamlet at the foot of a hill which rises towards the right and is continued in that direction to the edge of the canvas. The same hill has a slope towards the foreground on which a string of colored clothes is hanging out to dry. Heavy sky with spot of white cloud over top of hill.

7. Landscape. A rough country road occupies the whole foreground. The left bank starts from the left side of the canvas near the front and runs back and to the right, with the strongest bearing in the latter direction. Along the edge of this bank, on the top, is a single rail fence in front of a small cabin with a red tiled roof. A laboring man is leaning idly on the fence. In the background a low green hill slopes from the right to left and front. Over this, towards the left, appears a distant blue hill.

**Corot, Jean-Baptiste-Camille**. Born and died in Paris, 1796-1875. Pupil of Michallon and Bertin.

8. Landscape. In the foreground a long boat in profile crossing a stream. Two figures seated in the stern; man in the bow rowing; man in the centre poling. The stream runs back through the middle of the picture, passing a tower on the end of a short causeway which extends from a pile of buildings on

### *Oil Paintings, Field*

the right bank. Large trees near the left bank lean strongly to the left.

9. Landscape. Dull green foliage and a bright sky of pale blue marbled with white. The foliage intermingles in reflections from a shadowy ground. Figure in boat. Woman on bank.

10. A young lady seated on a bank facing right and front. Background of foliage against sky. The lady is apparently bathing in a hidden stream near by. The background is little more than a background—very solidly painted, semi-nude figure. See also No. 11.

**Constable, John**—English, 1776-1837. Born in Suffolk. Three of his paintings exhibited at the Royal Academy, London. Three of his paintings exhibited in 1824 received marked attention from the modern French school of landscape painting, influenced by Constable's work.

11. Water in foreground reaching to a small waste gate. Man at the gate. Trees arching over from sides. Background of foliage.

**Daubigny, Charles-François**. French. Born in Paris. Three of his paintings exhibited at the Royal Academy, London. Three of his paintings exhibited in 1824 received marked attention from the modern French school of landscape painting, influenced by Constable's work.

**Delacroix, Ferdinand-Victor-Eugène.** French. Born at Char-  
enton 1798; died in Paris 1863. Pupil of Guérin.

16. Wounded lioness drinking.

17. Tiger. Lying at the foot of a hill. Head to right, facing  
front.

**Detaille, Jean-Baptiste-Édouard.** Born in Paris 1848. Pupil of  
Meissonier.

18. Mounted officer. At rest, facing right, inclined to front.  
Beyond, on the left, batteries of artillery on the march. On  
the right, other troops at rest. In the distance on a hill, seen  
over the marching artillery, and watching their movements, is a  
third body of troops. See also 122.

**Diaz de la Peña, Narciso-Virgilio.** Born in Bordeaux 1802,  
of Spanish parents; died at Menton, 1876. Pupil of Sigalon.

19. Three little girls under a tree. One, seated, holds a  
young puppy in her lap, while the old dog, standing in front,  
looks up at her.

20. Landscape with a central group of twelve or more small  
figures, all seated or reclining on the ground, except one or two.

**Domingo, J.** Born in Spain. Pupil of Meissonier in Paris.

21. Lazy Spain. Man and two donkeys in a court yard.  
Dated 1878.

22. A courtier. The principal figure, hat in hand, comes  
forward, inclining to the right. Behind him at the left is a flight  
of four steps leading up to a door through which is seen a man  
seated at a table, smoking a short pipe. Bending over him is  
another man with a pitcher.

**Dupré, Jules.** French. Born in Nantes 1812; died at L'Isle  
Adam, Seine-et-Oise, 1889.

23. Marine. An expanse of sea with four sails, ranging in a  
line almost straight from near the foreground on the left of the  
middle to the horizon at the right.

24. Marine. Similar in motive to 23, but smaller. Three  
sails in view—one near the foreground to the left, one in the  
middle distance, and the third a black speck on the horizon.

*Oil Paintings, Field*

25. On the road. The road runs from left to right, a cut over the crest of a hill or ridge. In the distance horses drawing a heavily loaded wagon. Beyond nothing is visible in the distance.

26. Landscape. Flat country. In the foreground a clump of large trees. Grass in the left foreground with house on it. Woman in road near house. See also 72.

**Fortuny y Carbo, Mariano.** Spanish. Born 1838; died fifty miles from Barcelona, 1838; died near La Palau, of Claudio Lorenzalez and of 1876. Worked chiefly in Rome and Paris.

27. Small figure of a man. Face in profile, looking left. Buff coat, red sleeves, knee breeches, by side. Hat in left hand, which rests on the knee.

**Fromentin, Eugène.** French. Born 1820; died near La Rochelle 1876. Painted in Algiers 1846-48 and 1852-53.

28. Women of the "Ouled-Nayls,"  
See also 72.

**Hebert, Antoine-Auguste-Ernest.** French. Born 1817. Pupil of David d'Angers and P. David.



**Rousseau, Pierre-Étienne-Théodore.** French. Born in Paris 1812; died at Barbizon, 1867. Pupil of Rémond.

33. Spring. A clearing by the edge of a lake or the bend of a river. Rocky ground covered with underbrush. Small figure of a peasant woman leading a cow in middle distance, coming forward on footpath.

34. Landscape. Small, swampy stream, spreading over foreground, but rapidly narrowing as it extends back through the middle of the view. Woman on right bank at end of rustic bridge. On left in middle distance a microscopic group of cattle. One tall tree seen over the bridge, with a clump of smaller ones extending to the right of the canvas.

**Schreyer, Adolf.** German. Born in Frankfort-on-the-Main, 1828. Pupil of Städel Institute. Lived in Paris several years; but in 1870 settled at Kronberg, near Frankfort. Died 1895?

35. A man riding through a waste of snow.  
See also 97.

**Troyon, Constant.** French landscape and animal painter, 1810-1865. Born in Sèvres; died in Paris. Pupil of Riocreux and Poupart. Influenced by Roqueplan to study nature.

36. Returning from Market. Woman and child on mule, a flock of sheep pushing forward on both sides. Boy on foot, behind, in the middle of the flock. A man on horse in the rear. Strong effect of light from a low sun.

37. Pasture in Normandy. Cattle and sheep in front of a line of seven or eight large trees of fantastic outlines—apparently neglected remains of a park or garden in which trees were once subjected to ornamental pruning. Dated 1852.

38. Small landscape. A line of tall trees running from middle foreground back toward the right. Foliage thin on lower limbs. Farther back and farther to right is a clump of flourishing large trees, near which is a woman with two cows. Stamped "*Vente Troyon.*"

39. Unfinished study of sheep.  
See also 119.

*Oil Paintings, Field*

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**Van Marcke, Émile.** French landscape painter of Troyon. Born in Sèvres 1827; died

40. Study of a cow. Body almost in profile, inclined front. Color red, with belly, white. Tied to a post with a short rope.

41. The Tête-à-tête. Two cows rearing their heads, however, are turned to face each other.

See also 84, 320.

**PAINTINGS,**  
**FROM THE PRIVATE COLLECTION OF ALBERT A.**  
**MUNGER, CHICAGO.**

*In oil colors unless otherwise marked.*

**Rooms 40 and 41.**

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**Vibert, Jehan-Georges.** French. Born in Paris, 1840. Pupil of Picot and Barrias.

70. The Trial of Pierrot. Water color.

**Girardet, Édouard-Henri.** Born in Neufchâtel, 1819; died in Versailles, 1880. Son and pupil of Samuel Girardet, engraver.

71. An alarming new arrival in the village.

**Fromentin, Eugène.**

72. The Combat. (See also 28.)

**Zimmermann, Ernst—Munich.** German. Born in Munich, 1852. Son and pupil of Reinhard S. Zimmermann, and afterwards a student in the Royal Academy of Munich, under Strähuber, Anschütz and Wilhelm Diez.

73. Needlessly Anxious.

**Hagborg, August—Paris.** Born in Gothenburg, Sweden, 1852. Studied in Royal Academy, Stockholm, and with Palmaroli, in Paris.

74. The Return of the Fishing Fleet.

**Makovski, Constantin Egorovitch.** Russian.

75. Alexandrovna.

**Michetti, Francesco Paolo—Francavilla a Mare, near Chieti, Italy.** Born in Chieti about 1852. Pupil at first of Eduardo Dalbono, in Naples; afterwards studied in Paris.

76. Springtime and Love. Dated '78.

*Oil Paintings, Mung*

**Frappa, José**—Paris. Born at Saint-Denis. Pils and P. C. Compté.

77. Preparing the Sermon.

**Delort, Charles-Édouard**—Paris. Born at Gleyre and Gérôme.

78. The Admiral in Port.

**Jacquet, Jean-Gustave**—Paris. Born at Bouguereau.

79. The Queen of the Camp. Dated

**Germôme, Jean-Léon**—Paris.

80. The grief of the Pasha. (See

**Meyer, Johann Georg** ("Meyer von Bremen" in Bremen, 1813. Studied in the Düsseldorf under Sohn and Schadow. Settled in Berlin,

81. Coming from Market. Dated 1

**Faed, John**—London. Born in Kent. 1820.

82. The Young Duchess. Dated '7

**Achenbach, Andreas**—Düsseldorf, Germany. 1815. Pupil of Schirmer, at the Acad

**Ziem, Félix, Paris.** Born in Beaune, France, 1821. Pupil of art school at Dijon.

87. Evening in Marseilles.

**Scheveninger, C.**

88. The secret. Painted in Vienna.

**Stevens, Alfred—Paris.** Born in Brussels, 1825. Pupil of Navez in Brussels and Roqueplan in Paris.

89. At the Railway Station.

**Wahlberg, Alfred—Paris.** Swedish landscape painter. Born in Stockholm 1834. Pupil of Düsseldorf Academy and, in Paris, of Corot and Daubigny.

90. Bright moonlight in Sweden.

**Clays, Paul-Jean—Brussels.** Belgian marine painter. Born in Bruges 1819. Pupil of Gudin, in Paris.

91. A summer day in Holland waters.

**Dupré, Julien—Paris.** French landscape and genre painter. Born in Paris 1851. Pupil of Pils, Lehmann and Laugée.

92. In the harvest field. Dated 1887.

**Breton, Jules.** See No. 1 and the following:

93. By the Sea. Dated "Douarnenez 1865."

**Makart, Hans.** German history painter, Viennese School. Born in Salzburg 1840; died in Vienna 1884. Studied first in the Vienna Academy, afterwards in the Munich Academy under Piloty. Visited London, Paris and Italy. Settled in Vienna 1869 on the invitation of the Emperor, who caused a sumptuous studio to be prepared for him. One of the most successful artists of modern times in large compositions.

94. Treasures of the sea. Decorative panel with gold background.

**Neuville, Alphonse de.** French battle painter. Born in Saint-Omer, Pas-de-Calais, France, 1835; died in Paris 1885.

95. The Piece in Danger. Cavalry charge on battery of field artillery. Dated 1883.

**McEwen, Walter—Paris.** American genre painter. Born in Chicago.

96. The Judgment of Paris. Modern Dutch interior, with four figures.

*Oil Paintings, Mungo*

**Schreyer, Adolf**—See 35 and the follo

97. Fleeing from the Flames. In  
terrified horses rushing forward in c  
in middle distance.

**Coroenne, Henri**. French painter, bo  
of Abel de Pujol and Picot.

98. The Salutation. Dated 1875.

**Mali, Christian Friedrich**—Munich.  
painter. Born in Broekhuizen, H  
Munich, Düsseldorf and Paris.

99. Sheep.

**Isabey, Eugène-Louis-Gabriel**. Fren  
painter. Born in Paris 1804; died  
1886. Son and pupil of Jean-Baptiste  
In 1830 he accompanied the French  
royal marine painter.

100. The Tempest.

**Max, Gabriel**—Munich. German h  
Born in Prague 1840. Son of the scul  
Engerth in the Prague Academy 189  
of Blaas in the Vienna Academy, and

**Piot, Normande.**

104. Love's Messenger.

**Semenowsky, E. Eisman.**

105. Fair Rosamond. Dated Paris, 1883.

**Bargue, Charles.** French genre painter. Born in Paris; died there in 1883. Pupil of Gérôme.

106. The Prayer to Allah.

**Beranger, Émile-Jean-Baptiste-Antoine.** French genre painter. Born in Sèvres, 1814. First employed in decorating porcelain.

107. The Fair Orange-Seller.

**Vely, Anatole.** French history and genre painter. Born in Ronsoy, Somme, 1838; died in Paris, 1882. Pupil of Valenciennes Academy, and, in Paris, of Signol and École des Beaux-Arts.

108. Between Love and Riches.

**Jacque, Charles-Émile.** French animal and landscape painter, engraver and etcher. Born in Paris, 1813; died 1893.

109. Feeding Time.

**Bonheur, Marie-Rosa—Château de By, Thomery, Seine-et-Marne, France.** French animal painter. Born in Bordeaux, 1822. Daughter and pupil of Raymond Bonheur.

110. Cattle at rest. Signed Rosa Bonheur, 1885.

**Koekkoek, Barend Cornelis.** Dutch landscape painter. Born in Middelbourg, 1803; died in Clèves, 1862. Son and pupil of J. H. Koekkoek.

111. A gathering Storm in Flanders. Dated 1852.

**Fabbi, A.**

112. The Chant.

**Detti, Cesare—Paris.** Born in Rome. Pupil of Academy of San Luca, Rome.

113. The Fortune-Teller. Dated Paris, '84.

**Gudin, Jean-Antoine-Théodore.** French marine painter. Born in Paris, 1802; died in Boulogne-sur-Seine, 1880. Pupil of Girodet-Trioson, but soon abandoned his style.

114. French fishing boats.

*Oil Paintings, Mung*

**Corot, Jean-Baptiste-Camille.** See 8 a

115. Just before Sunrise. Stream  
distance down to the foreground. Ro  
men poling out from among trees on  
with reflections from clouds.

**Van Leemputten, Corneille** — Brussel

116. Sheep.

**Jazet, Paul-Léon.**

117. The Order to Mount. Dated

**Verschuur, Wouterus.** Dutch animal a  
in Amsterdam, 1812; died in Vorden,  
hardus van Os.

118. A Flemish Inn.

**Troyon, Constant.** See 36 and the foll

119. Pasture by the wood on the ro  
ville, with fourteen cattle.

**Piotrowski, Maximilian Anton.** Born  
died in Königsberg, 1875. Pupil of B  
sel.

120. A Polish Insurrection. Dated

**Courbet, Gustave.** French genre, lan  
A leader of the realists. Born in Or  
died near Yverdon, Switzerland, 1858.



Lyons École des Beaux-Arts. His studio was for some years in Paris.

125. The Trumpeter.

Sorgh, Hendrick Maertenz. Dutch genre painter. Born in Rotterdam 1611(?); died there between October 16, 1669, and August 6, 1670. Pupil of William Buytewech.

126. A Dutch interior, with six figures.

Croos, Anthony Jansz. van der. Dutch landscape painter. Born in 1606 or 1607; died in The Hague 1662. Worked in that city from 1634 to 1662, with a sojourn in Alkmaar in 1649. Pupil or follower of Jan Van Goyen.

127. Dutch landscape.

Van Schendel, Petrus. Flemish genre painter. Born in Terheyden, 1806; died in Brussels, 1870. Pupil of M. J. Van Brée.

128. Night market in Amsterdam.

Casanova y Estorach, Antonio — Paris. Spanish genre painter. Born in Tortosa, Spain. Pupil, at Barcelona, of C. Lorenzales and, at the Madrid Academy, of F. de Madrazo.

129. Stop your Crying. Dated Paris, 1890.

Merle, Hugues. French genre-painter. Born at St. Marcelle, Isère, France; died in Paris, 1881. Pupil of Léon Cogniet.

130. Napoléon at Grenoble.

Robert, Léopold-Louis. Born at La Chaux-de-Fonds, Neuchâtel, Switzerland, 1794; died in Venice, 1835. Pupil of David, in Paris.

131. Italian peasants resting. Dated 1829.

Signorini, Giuseppe.

132. The Appointment. Water color.

## OIL PAINTING

LENT BY CHARLES L.

**Inness, George.** American landscape painter. Born in N. Y., 1825; died in Scotland, at the age of 40. Learned the rudiments of painting in England. J. When twenty-one years old, passed some time at Regis Gignoux, New York. Visited Italy several times, and lived in Italy from 1871 to 1885.

133. Afterglow. Painted in 1893.

**Benson, Frank Weston,** Salem, Mass. Born in 1866. Studied at the Museum of Fine Arts, Boston, and at the Académie Julian, Paris.

134. Firelight.

**Rossetti, Dante Gabriel.** English Pre-Raphaelite painter. Born in London, 1828; died at Birchington, Kent, 1872. of Ford Madox Brown.

**Leys, Baron Henri-Jean-Augustin.** Belgian painter. Born in Antwerp, 1815; died there 1869. Pupil of Ferdinand de Brœkeleer, the elder.

139. Rembrandt in his studio. Painted 1852.

**Cuijp, Aalbert.**

140. Portrait of the artist's father. See also 170.

**Neer, Aert van der.**

141. Winter Sports, Holland. See also 165.

**Hals, Frans.**

142. Small portrait of a man, half length, three-quarter face, to right. Black hat with broad brim and wide lace collar. See also 161.

**Netscher, Caspar.** Painter of the Dutch school. Born in Heidelberg, 1639; came to Holland while very young. Pupil of Coster at Arnhem and ter Borgh at Deventer. Died 1684 at The Hague.

143. Small portrait of a lady. Full length, standing before a small mirror or picture resting at an angle on a table.

**Maes, Nicolaes.** Dutch painter. Born in Dordrecht, 1632; buried in Amsterdam, 1693. Pupil of Rembrandt.

144. Small portrait of a man. Half length, hand to beard. Puritan dress, without hat.

145. Small portrait of a woman. Half length.

LENT BY R. W. HAMILL.

**Hobbema, Meindert.**

147. Landscape. A woman mounted and a man on foot stopping at turn of road, with two sheep and two donkeys. Grain fields after harvest beyond. Water mill on the left, half hidden by trees. See also 165.

**Diaz de la Peña, Narciso-Virgilio.**

148. Landscape. A pool encircled by a dense growth of large trees, with opening on the hither side. The trees seen across the water are brilliant with foliage almost yellow. Those near by present their dark side.

*Oil Painting*

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LENT BY A. J. V

**Lely, Sir Peter** (properly Peter van d  
Born in Soest, 1617; died, 1680, in Lo  
made court painter and knighted by C  
de Grebber in Haarlem, but after arriv  
of Van Dyck.

149. Portrait of Colonel Gylby.

## OIL PAINTINGS.

BY OLD DUTCH MASTERS AND OTHERS.

### Room 42.

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Thirteen of the most important pictures in this room were purchased in June, 1890, from the famous Demidoff Collection in Florence.

The founder of the Florentine branch of the family of Demidoff was Count Nikolai Demidoff, a learned and rich Russian noble, noted for benevolence. He was born near St. Petersburg in 1774, and died in Florence in 1828.

His son, Anatoli Demidoff, inherited his tastes and was distinguished as a patron of science, literature and art. His munificence as a patron of art gave him European celebrity, and the palace of San Donato, the family seat in Florence, became a treasure house of art.

From him the collection, the title, and the palace of San Donato descended to his nephew, the late Prince Paul Demidoff, who added greatly to the collection, but in 1880 sold the palace and the greater part of the collection and removed to Pratolino, the ancient seat of the Medici family, six miles from Florence. At this time the San Donato catalogue, often quoted in the following pages, was published. Some of the pictures now in the Art Institute are described in this catalogue, but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue, and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a beautiful gallery at Pratolino, and the works now exhibited remained in this gallery until they were



figures in the landscapes of Ruysdael, Hobbema, Wijnants and others.

**151.** Landscape with figures and cattle. Signed "A. V. Velde, F 1664." On canvas, h. 27¼ in., w. 31½ in.

Description from San Donato Catalogue, 1880: "PASTURE.—In the foreground, on the bank of a river which loses itself in the distance after having passed under a Roman viaduct, a shepherd and shepherdess chat and guard a herd composed of a horse and some cows and goats. . . . Beyond the river a steep path with mossy ruins towering above, leads to the viaduct. The mountains in profile against the beautiful Italian sky, gilded by the rays of the setting sun, form a picturesque landscape. This canvas . . . contains all the qualities which distinguish the master, happy composition, warm, vigorous and brilliant color, painted delicately and freely . . ."

Collection Van Loon and Demidoff Collection. *Gift of Sidney A. Kent, 1894.*

**Nooms, Reynier**, called **Zeeman**. Dutch. Born towards 1623 in Amsterdam; died about 1668. Worked in Amsterdam, Berlin and Paris. Published etchings in Amsterdam, also in Paris about 1650-55. He made many sea voyages, and, according to Nicolaï, was originally a common sailor. Among his important pictures are "Sea Fight near Leghorn," in the Amsterdam Museum, and "Seashore with Boats," in the Berlin Museum. The painting described below was purchased as one of his works, but it is signed **W. Van der Velde**, F 1659.

**152.** Coast scene. On canvas, h. 22¼ in., w. 19 in.

Description: "A low shore, a smooth sea, and a group of fishing boats setting sail. In the immediate foreground are five figures. Three are securing a boat. On the right a man with a red cap is carrying a loaded basket, and another stands in the water holding a net. On the principal boat several sailors are at work, while to the left are numerous boats with colored sails, picturesquequely patched, carrying people and merchandise. In the distance, boats in full sail. Cumulus clouds of delicate gray tone cover most of the sky."

From the Demidoff Collection. *Gift of Byron L. Smith, 1890.*

### *Oil Paintings by Old*

**Steen, Jan Havicksz.** Dutch painter Leyden about 1626, and buried there Knupfer and of his father-in-law, Jan Leyden, from 1649-54 at The Hague, an lem, where he was influenced by Frans More than 500 of his pictures have been part in English private collections; but Amsterdam has seventeen, and there are at St. Petersburg and other public galleries.

**153. The family concert.** On canvas

Description from San Donato Catalogue. The scene takes place in a parlor lighted on the left by red curtains, one sash of which is left open and attached to a dwelling. The principal figures are Jan Steen, his wife and child, and his brother, who is playing a musical instrument. On the left, Steen, leaning by the window, rests his elbow upon a table and strums with vigor the chords of his guitar that his wife hears him to the time. Placed in the center, his wife, wearing a blue satin dress, sings with extreme attention. Her brother, seated on the right, plays the clarinet, and the little son of the master, leaning against a chair, blows himself of a long clay pipe, avails himself of a bass-viol set against a chair before him.



perhaps, of Cornelis Vroom. He was, doubtless, associated with the painters Nicholas Berghem, Adriaan van de Velde and Hobbema. Worked in Haarlem, and from 1657 to 1681 in Amsterdam.

154. The castle. On canvas, h. 28 in., w. 22 in.

Description from the San Donato Catalogue, 1880: "THE CASTLE — In the middle distance rises a château surrounded by a thicket and full-grown forest. The waters of a brook, hemmed in by rocks covered with verdure, sweep round this château, and in the foreground fall in cascades upon the trunk of a tree fallen into the torrent. Some felled trees are seen on the right bank; distance mountainous. Engraved by Leopold Flameng. Signed in monogram upon the face of a rock. . . . Collection of Lady Stuart."

From the Demidoff collection.

155. A wooded landscape. On canvas, h. 38½ in., w. 49 in.

Description: From the foreground on the right a rocky road runs up a steep hill to the middle distance on the left, where the view is cut off by dense foliage. Just beginning the ascent is a hunter's attendant on foot, followed by two greyhounds and carrying four hooded falcons on a portable perch. A short distance in advance is the hunter himself, riding away on a branch of the road leading into a distant valley on the right. He is followed by two greyhounds and preceded by others, and he carries a falcon on his wrist. Higher up on the main road is a well at which two men are watering a pack-horse. Still further up two other men with a dog are laboriously ascending.

*Lent by Mrs. P. C. Hanford.*

**Mieris, Willem van.** Dutch painter of social life and portraits. Born in Leyden, 1662; died there 1747. Son and pupil of Franz van Mieris, the elder. Worked in Leyden.

156. The happy mother. On canvas, h. 22½ in., w. 19 in.

Description: A genre picture in which the finish of detail is carried to the last degree. In a high room with flat timbered ceiling, tiled floor and a window to the left, sits a substantial mother clad in brown dress open at the breast, blue apron, white cap and kerchief, offering something in a spoon held in the right

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hand to a reluctant child of a year or two in her lap by her left hand. At the right end of ten or twelve holds a dish and water. A brown and white King Charles spaniel, seen from one paw and turns back his head, also in the cradle, with pillow and blankets thrown over it, in a prominent central position. The right foreground is a table covered by a white cloth over a green cloth. On it are an earthen jug, a loaf of brown bread, a glass, and the background, beyond the table, a map on the wall, a pipe. A bed occupies a curtained recess at the bottom.

From the Demidoff collection. *Gift of the Emperor*

**Flemish Master**, about 1525.

**157.** Portrait of a man. On wood, h. 11 in., w. 8 in.

Description from the de Beurnonville Collection. — **OF A MAN.** — A half-length, three-quarter view, facing left; dark chestnut hair cut straight above the ears. A brown felt hat with a black band. A brown gown in small folds and a red cloak ornamented with a white velvet. A small flower in the right hand; the lower edge of the picture; plain green background. This portrait has been attributed by some connoisseurs to a man to whom it is worthy in all respects. Galle

From the collection of the Baron de B.

left Antwerp and went to Brussels, where he lived until his death, in 1690. Smith's Catalogue enumerates nearly seven hundred pictures by his hand. Among them are several entitled "The Guard Room," variations upon the theme of the present picture.

158. The guard house. On canvas, h.  $28\frac{1}{2}$  in., w.  $21\frac{1}{4}$  in.

Description: The foreground, strongly lighted, is nearly covered with a medley of armor, colors, drums, and other properties of a military company. On the left a youth is entering with a cloak on his arm. In the background, men seated playing cards, and others standing—all in dim light.

From the Demidoff collection.

Rembrandt Harmenszoon van Rijn, the greatest painter and etcher of the Dutch school. Born in Leyden, July 15, 1606; buried in Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, in Leyden, and, in 1623, of Pieter Lastman, in Amsterdam. Lived in Leyden until the end of 1631; afterwards in Amsterdam, where his early work was influenced by Thomas de Keyser. In spite of discouraging financial reverses Rembrandt worked steadily for about forty years, and the productiveness of his work is shown by the extraordinarily large number of examples that have come down to our time with values still increasing. Smith's Catalogue Raisonné (1836) describes 614 of his paintings, and his extant drawings and etchings are much more numerous.

159. Portrait of a girl. On canvas, h.  $41\frac{1}{2}$  in., w.  $34\frac{1}{4}$  in.

This picture has sometimes been called "The Child of the State," for reasons explained in the following description from the San Donato Catalogue, March, 1880: "YOUNG GIRL.—At a window appears a young girl wearing the picturesque costume of the orphans of North Holland. Seen full front, both hands resting on the sill, she turns her eyes to the left as if looking at somebody. . . . Her collar, close at the neck, is relieved by a coral necklace of two strings of beads. Her costume is composed of a dress of fustian, of which the waist is confined at the opening by lacings of red cord, and an apron. The chest is protected by a plastron of red stuff, and the sleeves of the same color reach to

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the fore-arm. These signs indicate the assistance by the Asylum, and placed under the body. The rays of the warm sunlight strike the head and the left hand. . . . Signed . . . Engraved by F. L. Geyser. Collection of Robit; Collection of George H. Raisonné, Vol. VII, page 170, No. 532."

From the Demidoff Collection. *Gift of*

**160.** The Accountant. On canvas, h.

Description: A half-length figure extends across the entire canvas in the left hand resting on an open account holding a pen. Three-quarter face turn of expectancy. Rich red robe and . . . The left side of the figure is lighted and . . . The remainder of the picture is in shadow of Sir Joshua Reynolds.

*Lent by Mrs. P. C. Hanford.*

**Hals, Frans.** Dutch painter of portraits ranked among the greatest portrait painters second only to Rembrandt and Velasquez. Antwerp, about 1581. Pupil of Carel van Mander and rival of Van Dyck, although very different in style. . . .

a sword, the right hand rests upon the hip. A superb portrait, which relieves itself upon the gray background of the studio, where may be discovered a palette hung upon the wall. The canvas, which is signed in monogram, bears the inscription .ETA. 32, 1644."

From the Demidoff collection. *Gift of Charles L. Hutchinson, 1894.*  
See also 142.

**Rubens, Petrus Paulus.** Head of the Flemish school of the XVII century, and the greatest historical painter north of the Alps. Born in Siegen, 1577; died in Antwerp, 1640. Pupil of Tobias Verhæght, Adam van Noort and Otto van Veen (Vænius) in Antwerp, 1594-1598. From 1600-1608 he traveled and worked in Italy; afterwards in Antwerp, whence he made journeys to Paris, London, Holland and Madrid. His pictures are said to number 2,253, including many of great size and elaboration. They are found in large numbers in the principal museums of Europe.

**162.** Portrait of Marquis Spinola. On canvas, h. 29 $\frac{3}{8}$  in., w. 23 $\frac{3}{4}$  in.

Description from the San Donato catalogue, 1880: "PORTRAIT OF SPINOLA.—A bust, three-quarters view, turned to the left, bare-headed, with thick, gray hair, curled mustache and a tuft on chin. A broad plaited ruff flattened under the neck of the steel cuirass, relieved with ornaments of gold. Upon the breast is the collar of the Order of the Golden Fleece. A table at the left supports his helmet. A head full of acuteness, sagacity and energy. The master has literally reflected completely the soul of his model. Rubens was never willing to separate himself from this magnificent portrait which he had painted during a stay at Genoa. This work, of so grand a character, was kept at Antwerp, in his private collection. It figured under No. 98 of the inventory made after the death of the illustrious artist. Smith, Catalogue Raisonné, Vol. II, P. 31."

From the Demidoff collection.

**Terburg, Gerard**—properly Gerard ter Borch. Dutch painter of portraits and social life. Born in Zwolle, 1617; died in Deventer, 1681. Pupil of his father, Gerard ter Borch the Elder, and of

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Pieter Molijn in Haarlem (1632-1635), v  
Frans Hals. His early success was in  
traits. He visited the courts of France  
was knighted by Philip IV. About 16  
of Münster," now in the National Galler  
of this picture is in the State Museum  
1655 ter Borch lived in Deventer and  
that city.

**163.** The guitar lesson. On canvas,  
Description from Smith's Catalogue  
"THE LESSON ON THE GUITAR.—A la  
red velvet *neglige* bordered with ermine  
coat embroidered with gold, seated at  
with a green carpet, playing on a guitar  
music with her voice, while her master  
of the table beating time with his hand  
violoncello are upon the table, and a boy  
on a chair in front of the room. . . .  
by 1 ft., 9 in. Collection of Chev.  
Prince Galitzin, Paris, 1825; John F.  
A duplicate of the preceding picture,  
the collection of Henry Philip Hope, Esq.

From the Demidoff collection. *Gift*

**Hobbema, Meindert.** Dutch landscape

foreground is a large group of half a dozen or more trees, and still further to the left a road, entirely open, winding off into the distance. Upon this road walk in the foreground a man with a red coat, and a pole over his shoulder, and in the middle distance a man and a woman. The sky is blue, with cumulus clouds, the landscape sunlit here and there. A woman at the door of the mill, two slender trees in front of it, a kind of wharf along the mill pond, and some distant buildings half hidden by trees in the left distance complete the description of the picture. Other pictures of this mill, differing in the point of view, were painted by Hobbema.

From the Demidoff Collection.

See also 147.

**Neer, Aert van der.** Dutch landscape painter. Born in Amsterdam and lived there. His pictures were not appreciated during his life, and he died in poverty in his native city, 1677.

165. River view by moonlight. On canvas, h. 25½ in., w. 33¾ in.

In the foreground there are nets stretched on stakes and fishermen in a boat. Neither bank of the river is visible there. Beyond, sloops are coming in and going out, and some are moored at landings on the banks. *Lent by Durand-Ruel.*

See also 141.

**Backhuijsen, Ludolf.** Dutch marine painter and calligraphist. Born in Emden 1631; died in Amsterdam 1708. Pupil of Allart van Everdingen and Hendrick Dubbels. Lived in Amsterdam after 1660.

166. Marine. On canvas, h. 19¼ in., w. 24 in.

A squadron of war ships under easy sail, all flying the tri-color flag, red, white and blue. Smooth sea. No land in sight. *Gift of R. Hall McCormick, 1895.*

**Saftleven, Herman (III).** Dutch landscape painter. Born in Rotterdam about 1610; lived in Utrecht after 1633; died there in 1685. Son and pupil of Herman Saftleven II. His favorite subjects were views on the Rhine and Moselle rivers.

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**167.** River view. Cattle and woodch on the extreme left a swiftly flowing river on which is a cascade. Large boats we into the stream from inlets on the right. The course is shown, almost in a bird's eye view, to the extreme distance. Carved by *Martin A. Ryerson*.

**Keyser, Thomas de.** Dutch portrait painter, born 1596 or 1597; died there 1667. Son of Jan Keyser. Developed under the influence of Pieter van der Woort and Werner van Valcke where he had great influence on Rembrandt there in 1631.

**168.** A Dutch burgomaster. On canvas. Carved by *Mrs. Wyl von Wymetal*.

**Goyen, Jan van.** Dutch landscape painter, born 1596; died at The Hague, 1656. Pupil of Pieter and Isaack van Swanenburch in Leyden and Hoorn and of Esaias van de Velde. He died about 1615, and lived from 1631 until his death.

**169.** On the banks of the Meuse. Carved by *Le*

**Cuijp, Aalbert.** Dutch painter of portraits and still life. Born in Dordrecht 1600.



his life he painted an enormous number of admirable portraits in London. Smith's Catalogue gives a list of more than 950 works by this painter.

171. Portrait of the Princess Helena Leonora de Sievere. On canvas, h. 39 $\frac{3}{4}$  in., w. 32 $\frac{3}{4}$  in.

Description from Smith's Catalogue Raisonné, Vol. III, p. 205: The countenance, which is of oval form, is seen in a three-quarter view, the hair simply turned up in front; a kerchief of open lace-work covers the bosom and shoulders; and the dress consists of black silk. The hands are joined in front. Engraved by Visscher, from a picture then in the collection of Lord Somers. From the Demidoff collection.

Murillo, Bartolomé Estéban. Spanish painter — one of the most popular of the great masters of any school or period. Baptized in Seville, January 1, 1618; died there in 1682. Pupil of Juan de Castillo in Seville. About 1645 he worked for a short time in Madrid under the guidance of Velasquez, studying at the same time the masterpieces of the Italian, Dutch and Flemish schools. With this exception his professional life was passed in Seville. The subject of the following painting was a favorite one with him. He has taken it for many different pictures, most notably the one preserved in the Louvre. While the treatment of the present picture is materially different, it nevertheless possesses the same charm which has given to the world-wide popularity of its more famous fellow, a permanence that is extremely rare in religious art.

172. The Immaculate Conception. On canvas, h. 99 $\frac{1}{2}$  in., w. 70 $\frac{1}{4}$  in.

Description: The Virgin stands on a globe. Above her is a circle of stars. Her finger tips touch before her waist. A mantle crosses her body in front and floats to the right. At her feet are three cherubs on each side. The group on the right holds up a scroll bearing the words: "NON PRO TE SED PRO OMNIBVS HÆC LEX CONSTITUTA EST. Est. 19."

Altamira sale; Cæsvelt collection, 1840; exhibited at British Institution, 1868; Burlington house, 1871. Engraved by Joubert in Cæsvelt Gallery, 1835. *Lent by Mrs. P. C. Hanford.*

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**Holbein, Hans, the Younger.** German, Swabian School, and among the great world. Born in Augsburg, 1497; died in his father, Hans Holbein, the Elder, at living in Basle. In 1526 he settled in London as court painter to King Henry VIII, and his life, except the time spent in Basle,

**173.** Portrait of an ecclesiastic. "A" in., w. 15 $\frac{3}{8}$  in.

Nearly half length, standing, three-quarter view. Hands loosely holding a small closed book of the left hand, and another on the little finger of the right. Face shaven, but showing a two or three day beard. Costume of black woolen stuff with a narrow collar and cuffs of brown fur. B. Lent by Mrs. P. C. Hanford.

**Unknown Artist.**

**174.** Portrait of a gentleman. On wood, about 19 in.

Description: Bust nearly to waist; three-quarter view. Mustache and small tuft below upper lip. Hair combed down on forehead. Wide lace-trimmed embroidered jacket. Dated Ao 1632.

representations, reproduce the glitter and pomp and gorgeousness of the Venetian life of his time with masterly skill.

179. Adoration of the Magi. Ascribed to Paolo Veronese. On canvas, h. 16¼ in., w. 26½ in. *Lent by A. Schackner.*

**School of Paolo Veronese.**

180. Music. On canvas. h. 41½ in., w. 38¼ in. The central figure is a lady playing the mandolin. Behind her, on the left, another lady is seated at an organ. On the right, a gentleman is playing the flute. Down in front, at extreme right, a little cupid sits holding up a music book.

Bought in Rome, 1889.

**Francia**—properly Francesco di Marco di Giacomo Raibolini. Italian painter of the Bolognese school. Born in Bologna 1450; died there 1517.

181. The Virgin and Child, with St. Francis, St. Anthony the Hermit and an angel. From a palace in Bologna.

Removed by Arthur Dawson, of Chicago, from its original pear-wood panel, which had been much bored by insects, and transferred to canvas in 1895. *Lent by Mrs. Arthur Dawson.*

**Ostade, Adriaan van.** See note before 150.

184. Man with jug. Half length, three-quarter face turned to right. Jug held by handle and tipped over so that the hinged lid falls open. Right side of face and right hand in full light. High, black felt hat. Reddish brown vest with gray sleeves. Signed on left A. v. Ostade. On wood, h. 9 in., w. 7 in. *Lent by Mrs. P. C. Hanford.*

**Steen, Jan.** See note before 153.

185. The merry couple. Seated in front of an open fire. The woman rests her right elbow on the head of a dilapidated barrel on which stands a square bottle. In her lap she holds a porringer, the contents of which she has apparently paused in stirring with a large spoon to throw back her head and laugh at a jest of her companion, who is also laughing extravagantly. Signed J. Steen. On wood, h. 10¾ in., w. 8¾ in. *Lent by Mrs. P. C. Hanford.*

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**Teniers, David, the Younger.** See note

**186.** Tavern scene. Near the foreground peasants with pipes and tobacco around right of the group a cluster of kitchen kettle with bright brass inside showing the right six peasants around a table before them are playing cards — one seated on from a barrel by cutting it half way acrossing the staves above the cut, and lower Signed D. Teniers fec. On canvas, h.  
*Mrs P. C. Hanford.*

**Berchem or Berghem, Claes (Nicolae)** landscape and figure painter. Baptized in died in Amsterdam 1683. Pupil of his Jan van Goyen (?), Nicolaes Moeyaert, and J. B. Weenix.

**187.** Figures and animals in a landscape clothes in a stream. Shepherd with dog right. Russet cow behind. Background grown with vines and bushes. Hill on the right N. Berchem. On wood, h.  
*Lent by Mrs. P. C. Hanford.*

**Slingslandt, Pieter Cornelisz van.** Du

189. "A fleet on anchor ground"—becalmed. Near the foreground a large man-of-war with sails set but drooping idly from the yards. The deck is crowded with sailors. Three boats also full of men, are just leaving the ship on the left; and two fishing smacks are seen on the right. Further to the right is another large war vessel, a third on the left, and others in the middle distance. A fine sky with two masses of luminous clouds forms a background, and in the distance on the left, a long line of low, blue hills slopes down to the sea. On canvas, h. 24 in., w. 29½ in.

*Lent by Mrs. P. C. Hanford.*

**Thompson.**

190. Portrait of a little boy. On canvas, h. 23¾ in., w. 20 in. From the collection of Sir Joshua Reynolds.

*Lent by Mrs. P. C. Hanford.*

NOTE:—For other old masters lent by Mrs. Hanford see 155, 160, 169, 172, 173; and for paintings by modern masters see 334 and list beginning with No. 372.

**Mor or Moro van Dashorst, Anthonis (Sir Anthony More).** Dutch history and portrait painter. Born in Utrecht about 1512; died about 1576 (in Antwerp?). Pupil of Jan van Schoorel, and afterwards influenced by Titian. Visited Italy in 1550. Employed by Charles V and Philip II of Spain about 1551-1556. Charles V sent him to London to paint the portrait of Queen Mary, previous to her marriage with Phillip II. He remained there some years painting many important portraits. After his return to Spain he incurred the displeasure of the Inquisition and fled to his own country.

201. Portrait of Columbus. Life size, three-quarter length, seated. Black robe with high, white ruff around neck and similar finish on wrists. Glove in right hand, which rests on his thigh. Supposed to have been painted about 1543 or 1545 for Margaret, Regent of the Netherlands, from two miniatures painted from life for the court of Spain. Engraved for Irving's *Life of Columbus* (revised edition, London, 1850).

*Lent by Charles F. Gunther.*

MODERN OIL PAINTING

Rooms 43, 44

**Copley, John Singleton.** Portrait and full-length of a man seated, facing left. Boston, 1737; died in London, 1815. 1775.

**202.** Portrait of Major André. Life-size, facing left. Seated on a pile of military supplies, his right leg is elevated and his left leg is shown down to the ground, with the foot hanging down—nothing is shown below the knee. His right elbow rests on his right knee. He is wearing a blue coat, buff gaiters, white hose and breeches, and buff shoes. The face has a very thoughtful expression. The background is a landscape with a river, a bridge, and a domed building in the distance.

*Lent by Charles F. Gunther.*

**Peale, John Thomas.** London—General

**207-223. LENT BY CHARLES J. SINGER.**

**Pokitonov, Ivan, Paris.** Born in Odessa, Russia. Returns every summer to Russia for landscape subjects.

**208.** Country scene. Dated Paris, 1883.

See also 269.

**Kaemmerer, Frederik Hendrik—Paris.** Born in Ghent, Belgium. Pupil of Gérôme in Paris.

**209.** A modiste of the XVI century.

**Flameng, François—Paris.** Born in Paris, 1859. Pupil of Cabanel, Jean-Paul Laurens and the engraver Léopold Flameng his father.

**210.** Cat at play.

**Coman, Mrs. Charlotte B.—New York.** Born in Waterville, New York. Pupil of Harry Thompson in Paris.

**211.** Landscape.

**Díaz de la Peña, Narciso-Virgilio.**

**212.** Mother and children.

See also 19.

**Gérôme, Jean-Léon.**

**213.** Egyptian dancing girl.

See also 451, Sculpture, and 80, Painting.

**Lee-Robbins, Lucy—Paris.** Born in New York, 1865. Pupil of Carolus-Duran and Henner, Paris.

**214.** Portrait of Mrs. S.

**Lhermitte, Léon-Augustin—Paris.** Born at Mont-Saint-Père, Aisne, France. Pupil of Lecoq de Boisbaudran.

**215.** Women sewing. Pastel.

See also 500, 501.

**Dannat, William T.—Paris.** Born in New York, 1853.

**216.** After mass. Dated 1882.

See also 227, 228, 229.

*Modern Oil Paintings*

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**207-223. LENT BY CHARLES J.**

**Blum, Robert**—New York. Born in C  
Italy, Spain and Japan.

**217. Scene in Venice.** Dated 1881.

**Daubigny, Charles-François.**

**218. Moonlight.** Dated 1862.

See 12, 13.

**Knight, Daniel Ridgway**—Poissy, nea  
phia about 1845. Pupil of Gleyre and

**219. Spring.**

**Croegaert, Georges**—Paris.

**220. Reading and musing.**

**Pearce, Charles Sprague**—Auvers-sur-O  
Born in Boston, 1851. Pupil of Léon B

**221. Head of a girl.**

**Grayson, Clifford Prevost**—Philadelph  
1857. Pupil of Gérôme and Bonnât, in

**222. Rainy day in Pont Aven.** 188

**Marccke, Émile van.**

**223. Landscape study.** See also 4



**229.** In a sacristy in Aragon. Dated 1886. *Gift of the Opera Festival Association, 1887.*

See also 216, 227, 228.

**Pearce, Charles Sprague.**

**230.** The Beheading of John the Baptist. Painted in Paris, 1881.

See also 221.

**Bridgman, Frederic Arthur—Paris.** Born in Tuskegee, Alabama, 1847. Pupil of Gérôme.

**231.** Women in Biskra weaving the burnoose. *Gift of the artist, 1890.*

**Harrison, Thomas Alexander—Paris.** Born in Philadelphia, 1853. Pupil of École des Beaux-Arts, Paris.

**232.** *Les amateurs.* Purchased from the artist by subscription and presented to the Art Institute in 1883.

**Neal, David—Munich.** Born in Lowell, Mass., 1837. Entered the Royal Academy in Munich, 1861. Pupil of his father-in-law, Chevalier Ainmuller, 1862; pupil of Piloty, 1869-76.

**233.** Interior of St. Mark's, Venice. Dated Munich, 1869. *Presented by Samuel M. Nickerson, 1887.*

**Thompson, Harry—Paris.** Born in London. Pupil of C. F. Marchal and Charles Busson, Paris.

**234.** *Un Calvaire* (a crucifix). Purchased by subscription and presented to the Art Institute in 1884.

**235.** Landscape and sheep, in Picardy. *Lent by James H. Dole.*

See also 254, 256, 257.

**Murphy, John Francis—New York.** Born in Oswego, New York, 1853. *Lent by James H. Dole.*

**Hitchcock, George—Paris.** American painter, born in Providence, Rhode Island. Pupil of Boulanger and Lefebvre, Paris, and Mesdag, at The Hague.

**237.** Flower girl in Holland. *Presented by Potter Palmer, 1888.*

*Modern Oil Paintings*

**Durand, Asher Brown.** American painter. Born in 1796, in Essex county, New Jersey. Died in 1886.

**238. Lake Hamlet.** Painted 1857. *New York.*

**Shirlaw, Walter.**—New York.

**239. Portrait of the artist.** Date of painting uncertain. *Rogers, 1887.*

**Peel, Paul.**—deceased. Born in London. Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia, and afterwards in Paris. Pupil of Benjamin Lefebvre.

**240. The twins.** Two little rogues in a bath but hanging back from the tub to be invited. Dated 1892.

**241. The little shepherdess.** Nude. Dated 1892.

**Foster, Ben.**—New York. Born in New York. Studied of Abbott H. Thayer, Harry Thompson, and Aimé Morot.

**242. Flowers.** *Lent by James H. Deane.*

**Melchers, J. Gari.**—Alkmaar, Holland.

**243. The Pilots.** Art Institute of Chicago. Club of Philadelphia gold medal 1892.

**Dohn, Pauline A.**—Chicago. Born in Chicago. Pupil of the Art Institute, of the Pennsylvania Academy of Fine Arts, Philadelphia, and of Boulanger and Lefebvre, Paris.

258. Portrait of the artist's sister. First Yerkes Prize, 1895.

**260-271. LENT BY MRS. DAVID J. KENNEDY.**

**Berne-Bellecour, Étienne-Prosper**—Paris. Born in Boulogne, 1838. Pupil of Picot and F. Barrias.

260. Filling the canteen.

**Bonheur, Marie-Rosa.** See 110 and the following:

261. Entangled. Water color. Signed Rosa Bonheur, and dated 1877.

**Corelli, Augusto**—Rome.

262. Romeo and Juliet.

**Jacque, Charles-Émile.**

263. My pets.

See also 109.

**Madou, Jean-Baptiste.** Born in Brussels, 1796; died there 1877. Pupil of P. J. C. François.

264. A political discussion. Dated 1871.

**Meissonier, Jean-Louis-Ernest.**

265. The philosopher. Dated 1889.

See also 102.

**Jan-Monchablon, Ferdinand**—Born at Châtillon-sur-Saône. Pupil of Cabanel and Jean-Paul Laurens.

266. Haying. Dated 1888.

**Pasini, Alberto**—Paris. Born at Busseto, near Parma, Italy. Pupil of Eugenio Ciceri, Isabey and Rousseau. Spent several years in Turkey, Arabia and Persia.

267. In the mountain pass. Dated 1874.

**Plassan, Antoine-Émile.** Born in Bordeaux, 1817.

268. Landscape. Dated 1874.

**260-271. LENT BY MRS. DAVID**

**Pokitonov, Ivan**—Paris.

**269.** A poppy field. Dated 1881.  
See also 208.

**Toulmouche, Auguste.** Born in Nant

**270.** Fond remembrances. Dated 18

**Wyant, Alexander H.** Born in Por  
died 1892. Pupil of Hans Gude in C  
student of Turner and Constable in L  
New York City.

**271.** Last day of summer.

**Deschamps, Louis**—Paris. Born at Me  
Pupil of Cabanel.

**275.** Convalescence. Dated 1880.

**Israels, Josef**—The Hague. Dutch pa  
1824. Pupil of Jan Adam Kruseman.

**276.** Cottage interior, with mother a  
*F. W. Gunsaulus.*

**Herkomer, Hubert**—Bushey, Hertfore

**Lépine, Stanislas**—Paris. Born in Caen, France. Pupil of Corot.

280. The quays of Paris. Painted 1868. *Lent by Martin A. Ryerson.*

**Inness, George.**

281. Moonlight on Passamaquoddy Bay, St. Andrews, N. B. Painted 1892. *Lent by Martin A. Ryerson.*

See also 133.

**Stuart, Gilbert.** American painter. Born in Narragansett, Rhode Island, 1755; died in Boston, 1828. Pupil of West in London.

282. Replica of the Athenæum head of Washington. *Lent by E. F. Wyman.*

283. Bust portrait of Washington. Three-quarter face to left. *Lent by C. F. Gunther.*

**Serres, Antony.**

285. The orphans. *Lent by Mrs. Arthur Dawson.*

**L'Enfant de Metz.**

286. A frolic. *Lent by Mrs. Arthur Dawson.*

**Gellée, Claude** (Claude Lorrain). Born at Château de Chamagne, near Toul, France, 1600; died in Rome, 1682. Pupil of his brother, of Gottfried Walls and of Agostino Tassi. Lived in Italy.

287. Environs of Rome. Water color. *Lent by Mrs. Arthur Dawson.*

**Breton, Jules-Adolphe.**

311. The shepherd's star. *Presented by Philip D. Armour, 1889.*  
See also 1, 2, 3.

**Davis, Charles H.**—Mystic, Conn. Born in Amesbury, Mass., 1856. Pupil of Otto Grundmann, Boston, and of Boulanger and Lefebvre, Paris.

312. Close of day. *Presented by the Opera Festival Association, 1889.*

**Cazin, Jean-Charles.**

313. Solitude. *Presented by John S. Norton, 1891.*

See 4, 5, 6, 7.

*Modern Oil Paint*

**Huguet, Victor-Pierre.** French genre and landscape painter. Born in Lude, Sarthe. Pupil of Émile Loubon.

**316.** By the river side. *Lent by Durand.*

**Stanfield, William Clarkson.** English landscape painter. Born in Sunderland, 1793; died at Hampstead, 1853. Served in the royal navy.

**317.** A ship in distress. *Lent by Carr.*

**Bigelow, Folger Allen—1868-91.** Born in New York.

**318.** In the old garden. *Presented by the artist.*

**Col, David.** Belgian genre painter. Born in Brussels.

**319.** Wrangling over cards in a tavern. *Presented by John Cudahy, 1889.*

**Farbach, C. L.—Düsseldorf.**

**321.** Nightfall. Landscape with sheep. *Presented by James H. Dole.*

**Jettel, Eugen—Paris.** Born in Johannesburg. Pupil of Albert Zimmerman in Vienna.

**322.** Marshes in the north of Holland. *Presented by P. C. Hanford, 1890.*

**Shaw, Annie, Cornelia—Born in Westchester.**

**Scott, Frank Edwin—Paris.** Born in Buffalo, N. Y., 1862. Pupil of Cabanel at École des Beaux-Arts, Paris.

331. On the canal, Venice.

**Thomas, S. Seymour—Paris.** American figure-painter.

332. Portrait of Mrs. Patten, of London, née Bigelow. *Lent by W. W. Bigelow.*

**Brozik, Vacslav—Paris.** History painter. Born at Tzemoschna, near Pilsen, Bohemia, 1852. Pupil of the Academy in Prague, Piloty in Munich and Munkácsy in Paris.

334. Columbus at the Court of Queen Isabella. *Lent by Mrs. P. C. Hanford.*

**Andreotti, F.** Italian genre painter. Lived in Chicago in 1893.

336. The old story—without words. *Presented by D. W. Irwin, 1894.*

**Baker, Ellen Kendall—Puteaux, Seine, France.** Born in New York state.

337. Dans les champs. (In the fields.) *Lent by the artist.*

**Bouguereau, William-Adolphe.**

340. Gipsy girl. Dated 1872. *Lent by H. C. Durand.*

341. Little Pink. 1890. *Lent by Mrs. K. R. Papin.*

See also 124.

**Boulanger, Gustave-Rodolphe-Clarence—Paris.** French history painter. Born in Paris 1824. Pupil of Jollivet and Delaroche. Made studies in Africa.

342. In the Mosque. Painted 1871. *Lent by H. C. Durand.*

**Boutibonne, Charles-Édouard,** Born of French parents in Budapesth, Hungary. Pupil of Winterhalter.

343. Lady with blue eyes. Dated 1877. *Lent by James P. Gardiner.*

**Reid, Robert, New York.** Born in Stockbridge, Massachusetts. Pupil of Boulanger and Lefebvre, Paris.

344. Blessing the boats. *Lent by J. Irving Pearce, Jr.*

*Modern Oil Paintings*

**Casanova y Estorach, Antonio.**

345. Music hath charms. *Lent by M.*  
See also 129.

**Courbet, Gustave.**

346. Marine. *Lent by Emil Haas.*  
See also 121.

**Curran, Charles Courtney**—New York, 1861. Pupil of School of Design, Academy and Art Students' League, Julian, Paris.

347. Under the awning. *Lent by M.*

**Fery, J.**

349. Autumn landscape. Signed J.

**Fuller, George.** Born in Deerfield, N. Y., 1884. Studied in Boston, New York, Europe.

350. Study. Small full length of a man. *Farson.*

**Gysis (Nikolaus ?)**—Munich. Born in Archipelago, 1842. Pupil of Munich.



**Leutze, Emanuel.** Born in Gmünd, Würtemberg, 1816; died in Washington, D. C., 1868. Taken as a child to Philadelphia, where he was first instructed by John A. Smith. Pupil of Lessing in Düsseldorf, 1841. Studied also in Munich, Venice and Rome. Settled permanently in America in 1859, living alternately in New York and Washington.

357. The knight of Sayn and the gnomes. Painted in 1849. Presented by *S. M. Nickerson, 1894.*

**Maynard, George Willoughby—New York.** Born in Washington, D. C., 1843. Pupil of Edwin D. White in Florence. Studied also in the Royal Academy at Antwerp.

358. Flora. Lent by *Mrs. K. R. Papin.*

**Raffaelli, Jean-François—Paris.** Born in Paris, 1851, of Italian parents. Pupil of Gérôme.

359. Morning chocolate. Lent by *Mrs. K. R. Papin.*

360. Notre Dame. Lent by *Mrs. K. R. Papin.*

**Sanchez-Perrier, Emilio—Seville.** Born in Seville. Pupil of Cano.

361. Riverside view. Lent by *Mrs. K. R. Papin.*

**Seltzer, Otto.**

365. Spring. Lent by *Emil Haas.*

**Smith, A. B.—Lansing, Mich.**

366. Landscape with sheep. Lent by *the Artist.*

**Weber, Paul.** Born in Germany about 1823. Studio in Philadelphia 1848 to 1858. Returned to Germany in 1858 and became court painter in Darmstadt. Afterwards removed to Munich.

369. In the Alps. Lent by *Emil C. Haas.*

**Willems, Florent.** Belgian genre painter. Born in Liege 1823. Pupil of Mechlin Academy. Settled in Paris in 1844.

370. The favorite. Lady and parrot. Lent by *James P. Gardiner.*

MODERN OIL PAINTING  
LENT BY MRS. P. C.  
Room 39

**Bonheur, Marie-Rosa.**

**374.** The favorite dog—setting a  
w. 11 in.

See 110.

**Breton, Jules-Adolphe.**

**375.** Morning. A peasant girl goes  
meadow brook which reflects brilliant  
sun. Dated 1883. On canvas, h. 36 in.

See 1, 2, 3.

**Charlemont, Eduard—Paris.** Born  
Pupl of the Vienna Academy under

bare of foliage. A man on horseback, looking very small, is passing by these trees. On canvas, h.  $54\frac{1}{2}$  in., w. 22 in.

See 8-10.

**Daubigny, Charles-François.**

380. By the waterside. Signed and dated 1859. On wood, h. 9 in., w.  $15\frac{1}{4}$  in.

381. Harvesting. On wood, h.  $5\frac{1}{2}$  in., w.  $9\frac{1}{2}$  in.

See 12, 13, 218.

**Delort, Charles-Édouard—Paris.**

382. Coming out of church, after morning service. On canvas, h.  $31\frac{1}{2}$  in., w.  $46\frac{3}{4}$  in.

See 78.

**Diaz de la Peña, Narciso-Virgilio.**

383. In the harem. On canvas, h.  $25\frac{1}{2}$  in., w.  $19\frac{3}{4}$  in.

See 19, 20.

**Dupré, Jules.**

384. Sunset. On canvas, h. 11 in., w.  $13\frac{3}{4}$  in.

See 23-26.

**Elkins, H. A.—deceased. Lived in Chicago.**

385. Sunset on the prairie. On canvas, h. 20 in., w. 36 in.

**Faivre, Tony. Born in Besançon, France, 1830. Pupil of Plcot.**

386. Counting the day's receipts. Two little Italian street musicians. On canvas, h.  $18\frac{3}{4}$  in., w.  $14\frac{1}{4}$  in.

**Gabrini, P.**

388. In the wine cellar. Young woman kneeling in front of a cask and looking up at a man seated near by who is holding a lantern between them. On canvas, h.  $20\frac{1}{4}$  in., w. 18 in.

**Gioja, B.**

390. The rehearsal. On canvas, h.  $6\frac{1}{4}$  in., w.  $9\frac{1}{4}$  in.

**Isabey, Eugène-Louis-Gabriel.**

391. The message. A page, with long, blonde hair, wearing a white doublet and red stockings, stands before the door of a cot-

*Modern Oil Paintings, I*

---

tage covered with vines and flowers.  
an open wicket through which the h  
Behind him are two dogs. On the  
intense blue sky is seen, with sunse  
On canvas, h. 25½ in., w. 18 in.

See 100.

**Jacque, Charles-Émile.**

392. Watering the sheep. On can  
See 109.

**Jacquet, Jean-Gustave.**

393. The minuet. On wood, h. 13  
See 79.

**Jettel, Eugen.**

394. Sunrise in Holland. Signed  
Paris, 1885. On canvas, h. 35¼ in.,  
See 322.

**Koekkoek, Barend Cornelis.**

395. Environs of Clèves. A plate  
sides. Castle in middle distance. On  
See 111.

**Lessi, Tito—Florence.**

396. The smoker. On wood, h. 13

the tops of large boots; talpack of same color as coat with white stripes. Sunlight from left on head of horse and figure of rider with marked effect on his blonde mustache. On wood, h.  $7\frac{3}{4}$  in., w.  $5\frac{3}{4}$  in.

See 102.

**Millet, Jean-François.**

403. Shepherdess resting. She sits in front of a high rock under a tree, apparently asleep. On her left a dog stands looking out over a hayfield. Water color.

See 31.

**Munier, E.**

404. A fair exchange. Dated 1881. On canvas, h.  $20\frac{1}{2}$  in., w.  $15\frac{1}{2}$  in.

**Munkacsy, Mihály de.** See note before 86.

405. Washerwomen in Hungary. On canvas, h.  $32\frac{1}{4}$  in., w.  $45\frac{1}{2}$  in.

406. Grandfather sleeps. The old gentleman has fallen into a doze over his newspaper, and his daughter is taking a group of little children from the room. Signed M. de Munkacsy, Colpach. On wood, h. 37 in., w.  $55\frac{3}{4}$  in.

**Neuville, Alphonse de.** See note before 95.

407. Trumpeter on the march. Stooping to adjust his gaiter. On canvas, h. 50 in., w.  $32\frac{3}{4}$  in.

**Palmaroli, Vicente—Rome.** Born in Madrid, 1835. Pupil of Madrazo and San Fernando Academy. Studied afterwards in Rome.

408. Contemplation. On wood, h. 30 in., w.  $19\frac{3}{4}$  in.

**Pasini, Alberto.** See note before 267.

409. The colossal Memnon statues, near Thebes. On canvas, h. 16 in., w. 22 in.

410. A street in Damascus. On wood, h.  $9\frac{1}{2}$  in., w.  $7\frac{1}{2}$  in.

**Pettenkofen, August Ritter von.** Austrian genre painter, draftsman and lithographer. Born in Vienna, 1821; died there 1889. Pupil of Franz Eybl. Studied also in Paris. Knighted in 1876.

411. Soldiers at breakfast. On wood, h.  $12\frac{1}{4}$  in., w.  $10\frac{1}{2}$  in.

*Modern Oil Paintings, Hanj*

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**Rossi, Lucius.**

413. A picnic party. On wood, h. 15 in.

**Rousseau, Théodore.**

414. *Marais au Printemps*. A marsh i  
13 in., w. 21 $\frac{3}{4}$  in.

See 33, 34.

**Schreyer, Adolf.**

415. Horses seeking shelter from a sto  
in., w. 23 $\frac{1}{2}$  in.

See 35.

**Troyon, Constant.**

419. Landscape with cattle, near Hor  
an extended water view beyond—the r  
canvas, h. 32 $\frac{3}{4}$  in., w. 52 $\frac{3}{4}$  in.

420. Cow in a landscape. On wood, h.  
See 36-39.

**Tuttle, Franklin—formerly of Chicago, 1**

421. Portrait of Philander C. Hanfor  
seated. Three-quarter face to left. For  
tween the leaves of a closed book resting

**Volkhart, Max.**

**425.** "The Undecided Question." An interior with two figures. A young cavalier in riding costume sits at the end of a table on which are some formidable looking papers and an inkstand. At the other end sits an elderly gentleman apparently engaged in talking unpleasantly and emphatically to the young man, whose down-cast looks call forth the sympathy of a dog standing before him. Signed Max Volkhart, op. 100. On canvas, h. 31 $\frac{3}{4}$  in., w. 39 $\frac{3}{4}$  in.

**Wenglein, Josef**—Munich. Born in Munich, 1827. Pupil of Gottfried Steffan and Adolf Lier.

**426.** A shooting party on the border of the Black Forest. On canvas, h. 20 $\frac{1}{2}$  in., w. 29 $\frac{1}{4}$  in.

**Ziem, Félix.**

**427.** Oriental scene. A kiosk among trees with door opening on a small pond in the foreground. Figures in bright colored costumes on the grass and in the entrance to the kiosk. In middle distance, low on left, the clustered buildings of a town vaguely silhouetted in orange. On canvas, h. 27 in., w. 44 $\frac{1}{2}$  in.

See 87, 207.

NOTE:—For other pictures lent by Mrs. Hanford see No. 334 and list of old masters beginning on p. 100, No. 184.

## OIL PAINTING

### REMENJI COLLE

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**Dupré, Jules.**

428. Landscape. See also 23.

**Fragonard, Jean-Honoré.** French. F  
Paris, 1806. Pupil of Boucher and Ch

429. Love and force.

**Decamps, Alexandre-Gabriel.**

430. Oriental landscape. Sunset  
Dark masses of foliage, out of which  
See also 14.

**Greuze, Jean-Baptiste.** French. Bor  
Paris, 1805.

431. Study of a girl.



## DRAWINGS AND ETCHINGS.

### Rooms 33 and 44.

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Lhermitte, Léon Augustin.

500. Rouen Cathedral } Charcoal drawings.  
501. Evening prayer } *Gift of Ernest A. Hamill, 1894.*  
See also 215.

Lenbach, Prof. Franz von — Munich. Born in Markt Schrobenthausen, 1836. Pupil of Piloty in the Munich Academy.

502. Two pencil sketches of Bismarck on the same paper. Heads. One touched up with white, the other with red chalk and white. Dated Varzin, 1890. *Lent by Mrs. Wyl von Wymetal.*

Whistler, James Abbott McNeill — Paris. Born in Lowell, Mass., 1834. Pupil for two years of Gleyre in Paris. Settled in London in 1863 and remained there until about 1893, when he removed to Paris.

503. A frame containing four etchings by Whistler and an original lithograph portrait of the etcher by Rajon. *Gift of Frederick Koppel.*

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504 611. ORIGINAL DRAWINGS FOR ILLUSTRATIONS in the Century and St. Nicholas magazines. *A permanent loan from the Century Company, New York.*

NOTE: Illustrations of earlier date than November, 1881, were published in *Scribner's Monthly*, the original Century.

Abbey, Edwin Austin.

504. Mrs. Gilbert as "Mrs. Candour." Pencil. April, 1879.  
505. Agnes Booth as "Mrs. Brownlee." Pencil. April, 1879.

*Drawings.*

---

Beard, J. C.

506. Head of wild sheep. Wash. May

Birch, Reginald B.

507. An exhibit. Pen and ink. "Cent

508. A realized hope. Pen and ink. "

509. Accident in high life. Wash. "S

510. Story of Robin Hood. Title page  
Nicholas," May, 1883.

511. Catching the stag. Pen and ink. "

512. Washing day. Gouache and pen.  
ber, 1884.

Blum, Robert.

513. Brunhild hurling her spear. "  
August, 1882.

514. In St. Marks, Venice. Wash. "C

515. The attack. Wash. "Century,"  
See also 217.

Brennan, Alfred.

516. Musical exercises at the Odeon. I  
las," December, 1880.

517. Procession in honor of Bacchus.

Burns, M. J.

523. A marine artist's studio. Oil. January, 1880.

524. Boarding a steamer. Oil. "Century," December, 1881.

525. Fishing off Bay of Islands. Oil. "Century," May, 1884.

Butler, E. R.

526. Portrait. Ivan Tourguéneff. Oil. "Century," November, 1883.

527. A type (Paris). Oil. "Century."

Chase, William Merritt.

528. August Wilhelmj. Pen and ink. May, 1879.

529. Coming ashore. Oil. "Century," February, 1882.

Church, Frederick S.

530. { Tommy's tormentors } Pen and ink.  
      { He's going backward } "St. Nicholas," June, 1877-'78.

531. A "Rudder Grange" at Sandy Hook. Wash. Sept., 1879.

532. Speaking his piece. Pencil. "St. Nicholas," Nov., 1879.

533. Centaur boys. Pencil. "St. Nicholas," November, 1879.

Cocks, J. H.

534. Examining the necklace. Gouache. "St. Nicholas," September, 1882.

535. An ideal "still fisher." Gouache. "Century," July, 1883.

536. Long bridge, Washington, D. C. Gouache. "Century," March, 1884.

537. Street scene, Washington, D. C. Gouache. "Century," March, 1884.

Cox, Kenyon.

538. Chorus of Scamander sailors. Sepia. "Century," July, 1884.

Davis, J. Steeple.

539. Armor worn by the pilgrims, 1620. Wash. "Century," January, 1883.

*Drawings.*

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**Dielman, Frederick.**

540. The home circle. Pencil. March

541. Under the awning. Pencil. "C

**Drake, W. H.**

542. Among the tenements, New York  
Nicholas," June, 1883.

543. Dick dashed across the green. F  
las," July, 1884.

**Edwards, George Wharton.**

544. Staircase, old Johnston House  
September, 1882.

545. Doorway of Witherle House, C  
ink. "Century," September, 1882.

546. Old salt works. Barnstable. Oil

**Farny, H. F.**

547. Torturing a sorcerer, Zuni. Water

548. Gas wells. Gouache. "Century

549. Guarding a "wild cat" well.  
July, 1883.

**Farr, Harry.**

**Fredericks, Alfred.**

556. Duke Leopold's stone. Pen. "St. Nicholas," 1879.

557. Watching the goblin castle. Gouache. "St. Nicholas," November, 1881.

558. The king's feast. Gouache. "St. Nicholas," 1884.

**Inness, George.**

559. Loitering. Oil. "Century," May, 1882.

560. Close of a stormy day. Oil. "Century," May, 1882.

**Inness, George, Jr.**

561. Among the clouds. Oil. "Century," December, 1884.

562. Crossing the timber line. Oil. "Century," Dec., 1884.

**Jones, H. Bolton.**

563. An oasis in Tunis. Gouache, "Century," April, 1882.

**Jones, Francis C.**

564. The four o'clock sketch club. Gouache. "Century," December, 1881.

565. Alaskan interior. Oil. "Century," July, 1882.

566. Going fishing, Alaska. Gouache. "Century," July, 1882.

**Kappes, Alfred.**

567. Storming the gate. Oil. "St. Nicholas," May, 1882.

568. The tournament. Oil. "St. Nicholas," January, 1884.

**Low, Will H.**

569. Drifting. Gouache. "St. Nicholas," February, 1884.

**Lungren, Fernand Harvey.**

570. "The prince glanced back." Wash. "St. Nicholas," February, 1882.

571. "The hares ran around her." Wash. "St. Nicholas," February, 1884.

**Martin, Homer D.**

572. Birthplace of Oliver Wendell Holmes. Sepia. May, 1879.

## *Drawings*

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### **Monks, J. A. S.**

573. Merino lambs. Wash. "Cent

574. Frightened sheep. Wash. "C

### **Mueller, Rose.**

575. { Small servant called Kate. P  
      { What the baby said. Gouach

"St. Nicholas," May, 1881.

576. Skating brigade. Pen and in  
ber, 1883.

577. Hoop song. Pencil. "St. Nic

### **Parsons, Alfred.**

578. Grassy mountains. Gouache.

579. Old bridge on Avon. Gouache

580. Meadow by Avon. Gouache.

581. A Westchester orchard. Gous

### **Pennell, Joseph.**

582. { Old Spanish house.  
      { Relics of Spanish occupatio

583. In the Calaboose. New Orl  
March, 1882.

Riordan, Roger.

590. Milkweed. Wash. "St. Nicholas," August, 1881.

Rix, Julian.

591. Twilight on the creek. Oil. October, 1881.

592. The kid. Oil. October, 1881.

Sandham, Henry.

593. Parliament buildings—Ottawa. Wash. August, 1880.

594. An old church. Canada. Monotype. "Century," May, 1882.

595. Funeral of Father Junipero. Wash. "Century," May, 1883.

Share, H. P.

596. Bathing by electric light, Coney Island. Wash. July, 1880.

Shirlaw, Walter.

597. "Hurray for York and Posey." Oil. December, 1877.

598. Life class for men—Art Students' League, N. Y. Oil. October, 1878.

599. At "the studio." Oil. January, 1880.

Smedley, W. T.

600. "I come to claim my dead." Wash. "Century," September, 1885.

Taber, W.

601. Seals in sight. "St. Nicholas," June, 1882.

602. Driving ostriches in a sand storm. Wash. "Century," January, 1883.

603. End of the anchorage, Brooklyn Bridge. Wash. "St. Nicholas," July, 1883.

Thayer, Abbott H.

604. Portrait, Geo. W. Cable. Oil. "Century," February, 1882.

605. Portrait, Theodore D. Woolsey. Oil. "Century," September, 1882.

606. Portrait, Mark Twain. "Century," September, 1882.

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Volk, Douglas.

607. Landlady of "Grand Vatel." C

608. Bathing scene, Normandy. Wa

Wiles, Irving R.

608½. The Siva dance.

Wingman, T. B.

609. Portrait, Matthew Arnold. P  
1882.

Woodward, J. D.

610. Rialto Bridge, Venice. Wash  
1882.

611. The Piazzetta, Venice. Wash. "1



## EXTERIOR SCULPTURE.

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**Two colossal bronze lions**, standing, one on each side of the main entrance. Modeled by **Edward Kemeys**, of Chicago, an American sculptor born in Savannah, Georgia, 1843.

*Gift of Mrs. Henry Field, 1893.*

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**Two figures in relief**, repeated in the spandrils of the loggia arches. Modeled by **Philip Martiny**, of New York.

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Enlarged copy of a portion of the Parthenon frieze, cut in the stone of the west, north and south fronts.

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other subjects where desired

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MAIN ENTRANCE HALL, looking South.





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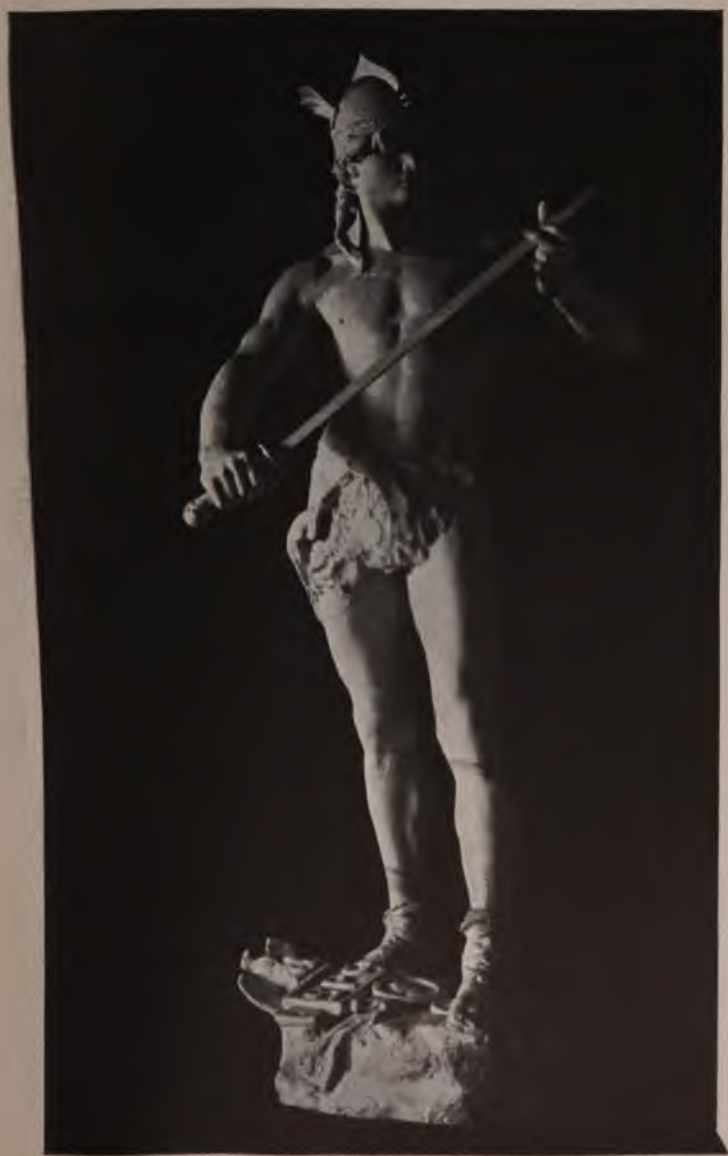
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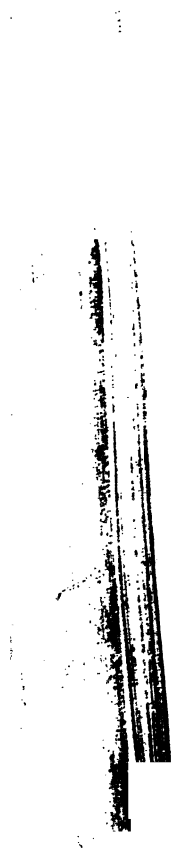
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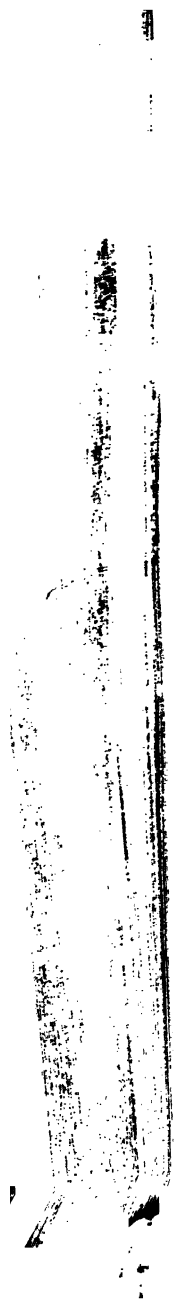






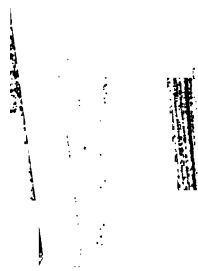
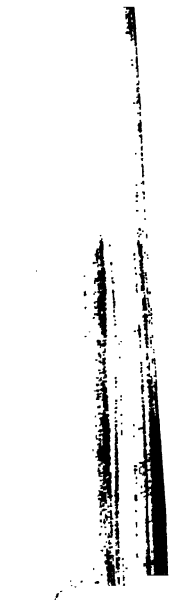


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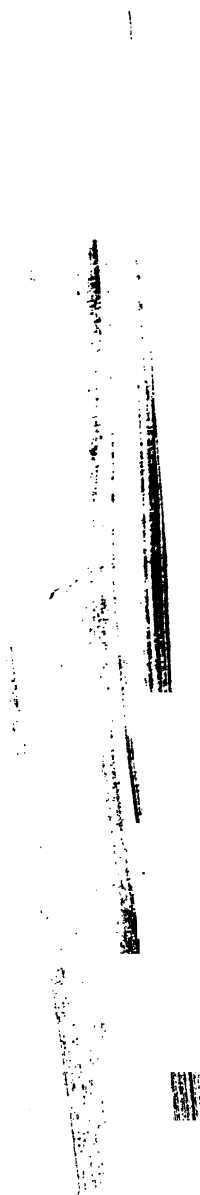


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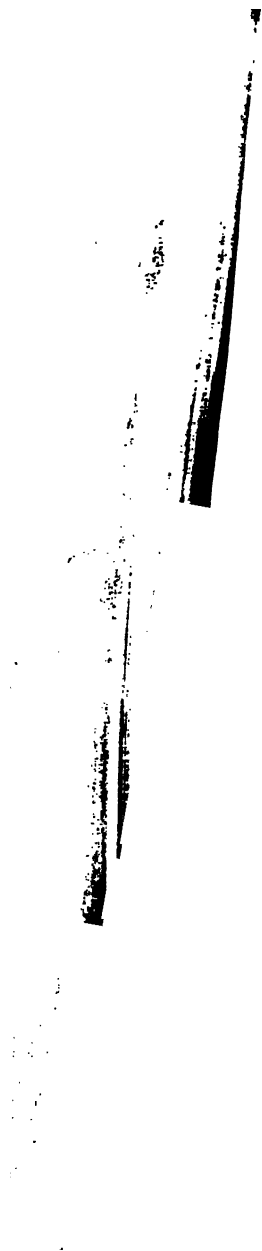




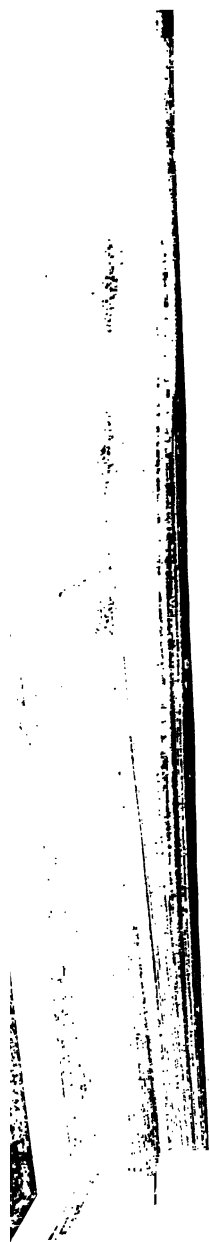
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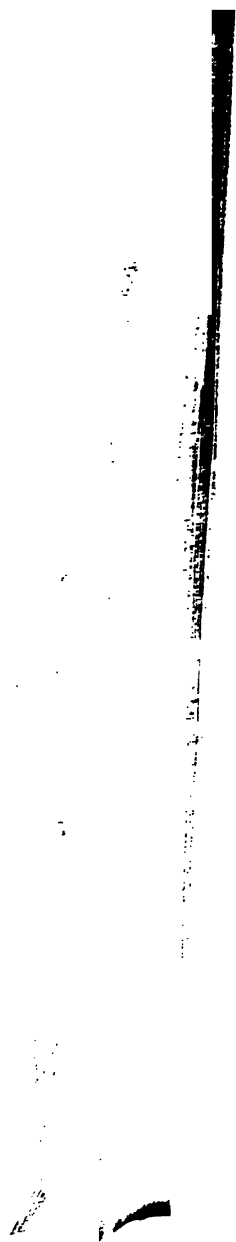




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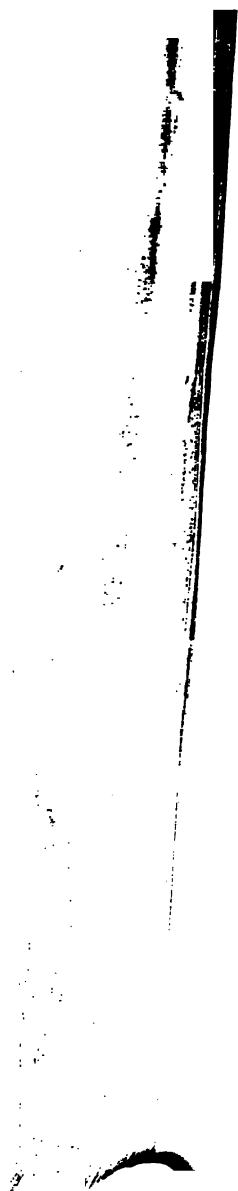


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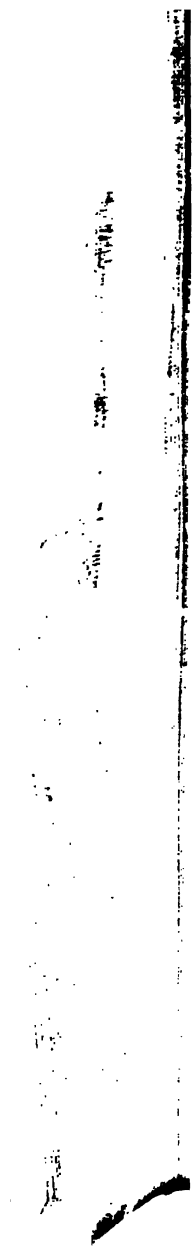


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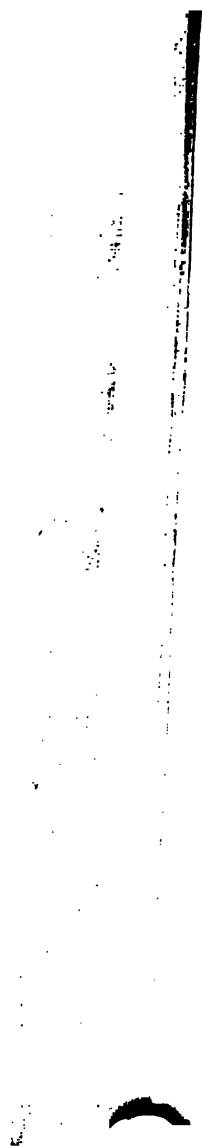
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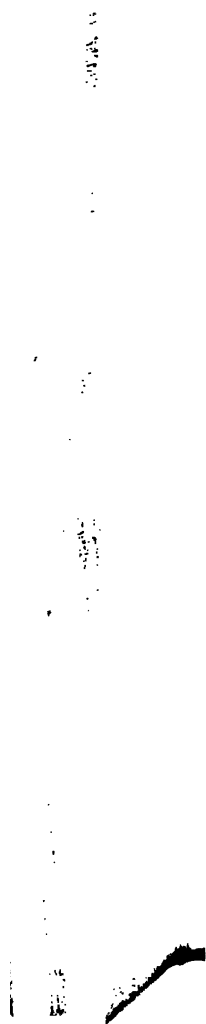
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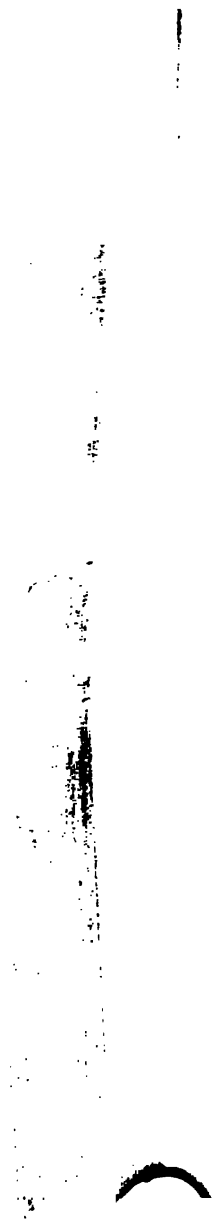




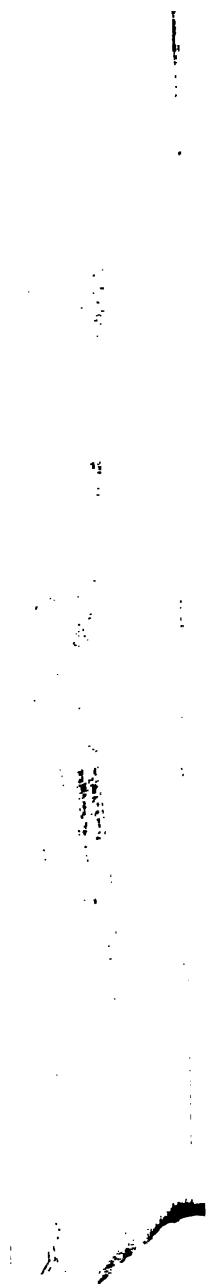
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